



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, January 25th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay) PLYMOUTH (Relay)
EDINBURGH (Relay) LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay) NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)
DUNDEE (Relay) SWANSEA (Relay)
CHELMSFORD (High-Power)

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An Official Statement of Policy.

NOW that the broadcasting from theatres of parts of performances has begun, it is desirable that listeners should be authoritatively informed on our policy in this connection.

We wish to make it clear, first of all, that we are not falling back on the theatres to help complete our programmes. We have an abundance of good programme material which we do not propose to displace or dislocate. Moreover, on the dramatic side, the possibilities of our medium are partly offset by limitations, notably the necessity to dispense with the assistance of the eye. The vast majority of theatrical performances depend on effects which can only be appreciated through the eye. It follows, therefore, that the proportion of theatrical performances which can be broadcast as integral items of our programmes is extremely small. The bulk of our dramatic work involves the creation of a new technique, and one which we believe will in no way prejudice the interests of the theatre industry.

On the other hand, however, we have found it possible, without dislocating our programmes, to introduce listeners to theatrical performances of merit. We are doing this by broadcasting from theatres single acts or selections. Judging from the correspondence we have received, there is no doubt whatever that listeners welcome these introductions to theatrical performances. Nor is there any doubt that the plays themselves have benefited very considerably from our efforts. It was proved that at least a

thousand bookings were definitely due to the broadcasting of one act of a play. A musical comedy, selections from which were broadcast, has been playing to full houses ever since—a marked improvement on the pre-broadcast position.

We shall continue to give these occasional introductions to theatrical programmes. Elsewhere in this issue there is a note about the broadcasting of a first night of a musical play. Announcements of other theatre broadcasts will appear in the Press.

The managers of some of the theatres whose plays we introduced to listeners are being attacked and boycotted by certain theatrical associations, principally those which control theatres and music-halls outside London. One of the managers concerned is so convinced of the value of the right use of broadcasting that he has declared his intention of touring the provinces in a caravan if the boycott is made effective.

It is a mistake to suppose that the B.B.C. is engaged in any controversy with organizations of theatre managers. The trouble is chiefly within the theatre industry itself, and to the extent to which it goes outside that industry it is a contest between public opinion and the recalcitrant theatre organizations. We feel that events are justifying our attitude, and we are glad incidentally that the enterprise and foresight of progressive theatre managers are being rewarded.

A Masterpiece That Failed.

The Story of Wagner's "Lohengrin."

IT seems wildly incredible that an opera could be roundly condemned by everybody on its production in all the chief capitals of Europe, and yet could, after many years, rank in familiarity next to Goethe's *Faust*, and be the most popular work of its kind in the world. But such has been the strange lot of *Lohengrin*, the last of Wagner's works that can strictly be classed as grand opera, his later compositions belonging to the order of musical drama.

Lohengrin was conceived and created in accordance with definite principles. Wagner believed, with the Greeks, that the myths of a people provide subjects most suitable for dramatic treatment. His view, too, was that in composing grand opera, both music and text should come from the same pen.

On the Grand Scale.

Wagner, moreover, had to be big, because it was part of his nature to do everything on the grand scale. Before he became a musician he aspired to be a dramatist, and composed a play that was an amalgam of *Hamlet*, *Leor*, and *Titus Andronicus*. In it he cold-bloodedly despatched forty-two persons one after another, and then, as it was necessary to have some action on the stage, brought back the characters as ghosts!

So for his subject Wagner took the legend of *Lohengrin*—which, though he found it in German medieval literature, can be traced to several other sources—and wrote his own text in a characteristically grandiose style.

The book was completed in the winter of 1845, and shortly afterwards Wagner invented some of the melodic ideas. Then he began the actual composition of the opera, not at the beginning, but at the final scene, *Lohengrin's* narrative coming first from his pen. Followed next the third act, which he wrote in the winter of 1846, and the first and second acts were composed in the following year.

A Bored Audience.

The opera was produced by his friend, Franz List, at Weimar in 1850, the first performance lasting five hours. This, as the management had foreseen, was much too long. They had written to Wagner, requesting him to make "cuts"; but he had declined to reduce the score by a single note, stating that it was important for him "not to gain toleration for *Lohengrin* by accommodating it to existing evils, but to secure a decisive success by making it conquer existing evils." The opera was consequently performed without "cuts." Long afterwards, however, it was considerably curtailed.

Bored by the length of the first representation, and failing to understand Wagner's ideas, the audience gave the new work a frigid reception, and the critics tilted at it as they had tilted at *Tannhäuser*, Wagner's previous opera, on its production at Dresden. Rossini, when asked what he thought of it, damned it obliquely.

"It is too important and elaborate a work," he said, "to be judged after a single hearing. As far as I am concerned, I shall not give it a second."

An Unkind Cut.

More direct was Prosper Mérimée, who declared that he could compose something as good after hearing his cat walk up and down the piano.

In like manner, everybody had his fling at *Lohengrin*. Never, according to the critics, was there such a despicable opera. It was formless, meaningless, unmelodious, and everything else that was bad.

Meanwhile, Wagner had fled from Germany to escape the consequences of the part he had

played in the revolutionary movement that swept through Europe at the end of the Forties, and when *Lohengrin* was produced he was a refugee in Switzerland. He did not, therefore, see it performed.

This grieved him exceedingly. Though he was in absolute want, he so ardently longed to hear his work that he would have returned to Germany secretly if he had dared. But he was compelled to remain an exile in Switzerland for ten years, and his wish was not realized till 1861, when he was present at the first performance of *Lohengrin* at Vienna.

The next important representation of the opera after the production at Weimar was at Wiesbaden in 1853. As the score was then published, musicians were able to appreciate it at something like its worth, and, consequently, they were less disposed to indulge in slashing criticism of it. With the performance here,



Elsa appealing to Lohengrin to reveal his identity (Act III).

indeed, *Lohengrin* began to take hold in Germany, though its progress there was slow.

It did not reach London till 1875, when two performances were given—one at Covent Garden, the other at Drury Lane—and even then it was more derided than eulogised. A well-known critic called it "an opera without music"; to another it seemed like "blubbery baby-talk"; and when Mapleson announced his intention of producing it at Her Majesty's, the cognoscenti instantly fell upon him as one man.

Raped by a Prince.

Still, *Lohengrin* made its way. It must have become popular in the Fatherland before 1861, because Wagner, mainly through the intercession of Princess Metternich, was given permission to return there then, and afterwards he often said bitterly that for many years he was the only German who had not heard his own work.

In other countries the progress of the opera, though slower than in the land of its creation, was equally sure, and long since it became a favourite. There is every sign, too, that it will endure, despite its over-richness and its superabundance of exquisite melodies. If Wagner, say some critics, had been less prodigal, and had repeated a few of these melodies over and again, after the manner of the great Italian composers, thus stringing together the score with relatively little trouble to himself, he would have beaten Glounod and Verdi on their own ground. But we have to take *Lohengrin* in the form that its composer willed, and, as it is, it seems sure of a permanent place on the lyric stage.

T. W. WILKINSON.

("Lohengrin" will be broadcast from Cardiff on Wednesday, January 23th.)

Drake of Devon.

Greatest of the Old Sea-Dogs.

WE British are an island race, and most of our national glory has been won on the sea. Our greatest heroes are admirals rather than generals; our barrier against invasion has been "the wooden walls" of our ships rather than the ranks of our soldiers. Long and impressive is the list of great British admirals—Erfingham, Collingwood, Drake, Benbow, Raleigh, Blake, Nelson, Grenville—their number is legion. And the greatest of these sea-dogs, Nelson apart, was Francis Drake.

Wiping out the Armada.

He was a Devon man, a proper son of the sea, and he had the luck to grow up when, under Elizabeth, England was spreading her wings as a world-power. England's greatest rival at sea was Spain. The Spaniards had established themselves in America—they had created the rich and romantic Spanish Main—and it became the business of Drake and his fellow captains to compete with the dons. The competition led to war inevitably.

In that war, Drake's first part was to raid the Spanish seaports—a playful practice he described as "singeing the King of Spain's beard."

Then he was to take a huge part in wiping out the Armada of a hundred and forty-nine ships which Spain sent against England's eighty.

But even that, splendid though it was, does not represent Drake's greatest achievement.

His Voyage Round the World.

He was the first Englishman to sail round the world. In a tiny ship with a crew of only eighty men he made himself the terror of the Spanish Indies. Thence he sailed south, passed through the Straits of Magellan, swept the coasts of Chile and Peru, loaded his ship with gold and silver and gems, and so made for home round the Cape of Good Hope. It was this amazing feat that provoked Spain to war; it was this that laid the foundations of the British Empire overseas. That was Drake, an intrepid, resourceful, swashbuckling sea-dog—an empire-builder.

A Prophetic Verse.

So his name is legendary. It is in all the history books and poetry of our race. When, from Glasgow, on January 25th, they entertain their visitors to a Drake Night, many of these poems and songs, no doubt, will be recited and sung. There is, above all, one ballad which must have its proper place—"Drake's Drum," by Sir Henry Newbolt, with its prophetic last verse:—

Drake he's in his hammock till the great Armadas come,

(Captain, art thou sleepin' there below?)
Slung across the round shot, listenin' for the drum,

An' dreamin' at the time o' Plymouth Hoe,
Call him on the deep sea, call him up the Sound,
Call him when ye sail to meet the foe,
When the old trade's flyin' an' the old flag flyin'.

They shall find him warn and wakin', as they found him long ago!

There is a fine thought here—that the spirit of Drake awakens in England when danger is nigh.

G. B.

The voices of the pilot and observer of an American Army aeroplane were recently transmitted to a land station while flying through a heavy mist. The voices were then relayed to listeners. They were clearly audible above the roar of the engine.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Listening to a "First Night."

THE privilege of being present at a first night of a play has hitherto been confined chiefly to dramatic critics and a very limited number of theatre enthusiasts. The first public performance of the musical play *Love's Prisoner*, which is being produced at the Adelphi Theatre on February 3rd, will have to stand the test of criticism by several million listeners. We are assured that *Love's Prisoner* is to be an excellent production and that Mr. Harry Welchman, who appears for the first time as an actor-manager, will more than justify his reputation. The beginning of the second act will be broadcast at 9 o'clock, the last item at 9.45, and the whole of Act III. at 10.45, and listeners will be given the opportunity of hearing how the audience takes the performance.

Later Broadcasting.

During the period covered by this issue, the following stations will be broadcasting until 11 p.m.: Bournemouth, January 23rd; Cardiff, January 26th; Manchester, January 30th.

Lady Astor to Broadcast.

Viscountess Astor will give an address of interest to women at the Plymouth Station on February 2nd.

More Wireless Discussions.

Listeners to the recent wireless discussion conducted from the Nottingham studio will be interested to know that similar discussions are to be continued in February. In this new series there will be no students actually in the room. The discussions will take place between the lecturers and listeners using the telephone. The discussions on February 11th and 18th will be conducted by Professor R. Peers, M.C., M.A., and will centre round various subjects in Economics. Professor H. A. S. Wortley, M.A., will conduct the one to be given on February 25th. The subject will deal with some aspects of Modern Psychology.

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Singer and Dramatist.

The Comic Opera programme arranged by the London Station for Monday, February 2nd, contains as its chief item of interest the first public performance of the operette *Kaloumna*, or *An Arabian Morn*, the libretto of which has been written by Mr. Kingsley Lark (who is well known to listeners as a fine baritone), and the music by Mr. Arthur Wood. The principals will be Mr. Walter Hyde, the famous operatic tenor; Miss Nancy Boyle, a young mezzo-soprano, and an exceptionally good broadcaster; Mr. Kingsley Lark himself, and Miss Sybil Maden, contralto.

A Dickens Birthday Programme.

The Manchester Branch of the Dickens Fellowship will be giving a Dickens Birthday programme at the Manchester Station on Saturday, February 7th. Founded in October, 1902, the Dickens Fellowship has as its Life Presidents Sir Henry F. Dickens, K.C., and Mrs. Kate Paragon, the only surviving children of Charles Dickens.

"The Golden Legend."

Sullivan's *Golden Legend* will be S.B. on Saturday, February 7th, from Bournemouth to "5XX."

The soloists on this occasion will be Miss Edythe Kinch (soprano), Miss Gladys James (contralto), Mr. Gwynne Davis (tenor) and Mr. Robert Mott (bass). The "6BM" Chorus and the Wireless Augmented Orchestra, conducted by Captain W. A. Featherstone, will contribute to the programme.

A Chance for Amateur Dramatists.

A short, but thrilling drama leading up to a tense climax, will be broadcast from the Cardiff Station on Monday, February 2nd. The play, which is called *Thirty Seconds*, is incomplete, and listeners are invited to submit suitable endings. Briefly, three people are on the stage, and at least one of them is faced with death in thirty seconds. The death of any one of them will solve the life problem of the other two. What happens?

A prize of One Guinea will be awarded for the most original solution, and as consolation prizes other successful competitors will receive souvenirs of the Cardiff Station.

"Calling Italy!"

On Monday, February 2nd, Bournemouth Station will be "Calling Italy." After the Italian National Air, "Marco Reale," has been played, the Italian Consul will broadcast a greeting. An interesting programme has been arranged for the Wireless Augmented Orchestra, with Miss Gertrude Johnson, the popular coloratura soprano, Mr. Herbert Thorpe (tenor), and Mr. Harry Brindle (bass). They will contribute an operatic scene from Donizetti's *Daughter of the Regiment*.

Two New Radio Plays.

Contrasting with the Ballad Concert from the

low wave-length stations, the High-Power programme on Tuesday, February 3rd, will include two new radio plays produced by Mr. R. R. Jeffrey. These will be *Christopher Columbus*, an episode in the voyage of the *Santa Maria*, by Richard Hughes, and *Checkmate*, a modern Cave-Man Comedy, by P. L. Kim.

Chamber music will be played by the Virtuoso String Quartet, and songs will be sung by Miss Anne Thurnfield.

The complete Quartet in D, by Tchaikovsky, will be given, as well as the popular Variations and Minuet from the "Emperor" Quartet. The final item to the musical programme is Percy Grainger's jolly arrangement of the Irish tune, "Molly on the Shore."

"The Dream of Gerontius."

Elgar's beautiful choral work *The Dream of Gerontius*, performed by the Halle Orchestra and Chorus, conducted by Mr. Hamilton Harty, will be relayed from the Free Trade Hall, Manchester, on Thursday, February 5th, and broadcast from "5XX."

Songs by "Uncle Jack."

"The House of Clouds" and "Drawing," both by L. Stanton Jefferies, the Deputy Musical Director of the B.B.C., will be sung at London Station on Tuesday, February 3rd, by Miss Carrie Tubbs.

B.B.C. French Talk.

The French talk to be given from London by M. E. M. Stéphan on Thursday, January 29th, will consist of a reading of the story, "L'Homme à la Cervelle d'Or," from Alphonse Daudet's "Lettres de mon Moulin."

Belfast's Welsh Night.

A Welsh night will be broadcast from the Belfast Station on Monday, February 2nd. There will be two Welsh artists in the programme—Miss Gwladys Nash, the well-known soprano, who will sing in her native tongue, and Miss Pauline Barker, of the Belfast Station Orchestra, who will play harp solos.

The Station Orchestra will play Edward German's Welsh Rhapsody and a Celtic Rhapsody by Cyril Jenkins.

Light Symphonies at Bournemouth.

Bournemouth Station will open the week beginning February 1st with a Light Symphony programme. The principal orchestral items will be Mendelssohn's *Ruy Blas* Overture, Schubert's *Bohemian music*, and Haydn's No. 2 Symphony. Organ solos by Mr. Arthur Marston will be relayed from the Boscombe Arcade, and the vocalists will be Mr. Lawrence Foster (baritone) and Miss Greta Don (soprano). The latter is giving a short recital of four songs by Dowland, Bach, Holst, and Handel.

In Memory of Mozart.

January 27th, 1756, was the day of Mozart's birth, and the anniversary will be marked at the Belfast Station by a Mozart Afternoon Concert. The programme will include Symphony E Flat, No. 39; Minuet in D for Strings and Horns; Petite Riens; March from *The Magic Flute*, and Overture to *Don Giovanni*, given by the Station Orchestra.



Granny (hearing the five-dot signal from Greenwich): "Dearie me, Big Ben doesn't come out very well on the wireless."

(Written by Bert Thomas.)

Wireless Across the Empire.

How Listeners Fare in The Dominions.

THERE is a good deal about the Dominions in the Programmes of this issue of *The Radio Times*. Australian music and songs will be broadcast from London on Monday. On Wednesday, Bournemouth has a Dominions and Colonies Night, which will include songs and music from Australia, Canada, and India. No doubt it will interest listeners to learn something about broadcasting in the Dominions Overseas.

Country people in Britain appreciate how broadcasting banishes loneliness from the isolated farmhouse. To the few scattered dwellers in the vast new lands of the Dominions, wireless is a real godsend. To be ten or fifteen miles from the nearest neighbour is no novelty in the Canadian North-West, in the outlying parts of the Australian Commonwealth, or on the veldts of South Africa.

Canadian Enterprises.

The settlers are left largely to their own resources. Broadcasting has transformed their lives and has brought them into intimate touch with the centres of civilization.

Canada has forty-four main broadcasting stations putting out regular programmes. The wave-length band reserved for these stations is 490 to 450 metres. The stations are organized by private enterprise, and, with the exception of those in Manitoba, are licensed by the Dominion Government. In Manitoba, the Provincial Government controls all licences, and operates its own station in Winnipeg. The Canadian National Railways have established six broadcasting stations. Nearly the whole of the Dominion is accessible to some kind of service. Canada allows a certain number of amateur stations to broadcast on a wave-length of 200 metres.

Two Kinds of Stations.

Australia has seven main broadcasting stations, with wave-lengths varying from 350 metres to 1720 metres. Before being licensed, each station must deposit £1,000 with the Australian Postmaster-General. This guarantee of good faith is returned after three years if the station has been operated satisfactorily. Licences are issued to two classes of stations; those permitted to obtain revenues from receiving licence fees, and those which do not benefit from receiving licence fees. Advertisements are sanctioned for both classes of stations. Receiving licences are levied on the basis of distance from stations. Within a radius of 250 miles, the licence fee is 35s. per annum; within 150 miles and outside of the first zone the fee is 30s. per annum. Throughout the rest of Australia, the fee is 25s. per annum. Good programmes are supplied, and broadcasting has a great vogue in Australia.

In New Zealand.

Broadcasting in New Zealand hitherto, has been in the hands of a few firms interested in the sale of wireless apparatus. But a new broadcasting company was formed recently to put out programmes from the four centres, Auckland, Wellington, Canterbury, and Otago. The Government has a majority vote on the executive of the company, and the service will be controlled. The annual licence fee for receiving has been only 5s., which included no payment for the entertainment broadcast. Thus the desire to sell wireless apparatus has been the only incentive to provide broadcast programmes. Under the new organization, an increased fee is to be charged, and part of the revenue will be paid to the broadcasting company. The programmes include music and

other entertainment items, lectures by authorities, and instruction in agriculture and similar subjects, with, of course, weather and market reports for farmers. Advertising is strictly forbidden.

In South Africa, the chief broadcasting stations are as follows: Cape Town, 375 metres; Johannesburg, 450 metres; Durban, 400 metres; and Grahamstown, 350 metres. The Postmaster-General issues transmission licences for five-year periods, and requires standard services of music, other entertainment, and instruction. Broadcast matter for public purposes must be accepted free of charge up to three hours a week in addition to the regular programmes. The broadcaster has the right to him out receiving sets.

Licences and Programmes.

Advertising matter may be accepted and paid for, but its transmission must not take up more than 10 per cent. of the total daily broadcasting time, nor may advertising announcements be made more than once in an hour, or for more than six minutes continuously in any one hour. Listeners are licensed by the Postmaster-General. The fee is 5s. per annum. But this does not provide a programme. Listeners are required in addition to contract with a broadcasting company. For private residences a charge of £2 per annum per receiving set is levied before programmes are legally available.

In none of the Dominions have broadcasting arrangements reached finality. On the basis of experience gained so far there is an increasing desire for more co-ordination. The superiority of the organization in the Mother Country is recognized, and it is hoped ultimately to incorporate as many of its features as possible.

G. M.

RADIO CROSS-WORDS.

(Continued from column 3.)

ACROSS.

1. Goes with No. 1.
2. What everyone needs.
3. Mother of Islam.
4. Japanese town.
5. Wanderer.
6. Eater.
7. English sea.
8. Floor covering (colloquial).
9. Note in music.
10. Receipt.
11. One of a certain British set.
12. Rocky peak.
13. Beverage.
14. March.
15. What students do (thing).
16. Greek letter.
17. Who is giving you this puzzle?
18. Chinese measure.
19. Respect.
20. Common.
21. All interests know him.
22. Tasting.
23. A fish as a sheep.
24. Old style (abbreviated).
25. Stroke of brush.
26. Something to do with smoking.
27. Rascal.
28. Flight.
29. Verminous snake.
30. Taste of some person.
31. Used in home wireless sets.
32. Part of clothing.
33. Division of time.
34. Volcanic mud.
35. Portico round a house or market place.
36. Musical division.
37. Sufferer from a divided disease.
38. Place.
39. Part of an unconscious set.
40. Fruit skin.
41. Popular window decoration.

DOWN.

1. Pertaining to a branch.
2. Chemical symbol of silver.
3. Smear.
4. Mesopotamia.
5. Taurus (old English).
6. Bellows of a cow.
7. Printer's measure.
8. Groups of islands in West Pacific Ocean.
9. Popular dance band.
10. Puncta.
11. Pertaining to a part of a flower organ.
12. Musical measure.
13. Kind of hat.
14. Common verb form.
15. Suffix.
16. Director of programme.
17. Journey.
18. Room.
19. Parts of music.
20. Associated with long-tailing.
21. Girl.
22. Lengthen.
23. Priest's vestment.
24. Kind of Dutch pottery.
25. Make a certain kind of lace.
26. Indispensable in libraries.
27. Long periods of time.
28. Native Indian walking stick.
29. Rounding every seventh day.
30. Term.
31. David Copperfield's aunt.
32. Small snake.
33. Intoxicating drink.
34. Italian's subject.
35. A house of dance music (small rope).
36. Be deprived of.
37. Woman's complement.
38. Scale or track.
39. Used in making steam-boilers.
40. Choice.

(John Henry will have something to say on Cross-Word Puzzles at London Station on Saturday, January 31st.)

Radio Cross-Words.

Very Cross Words, We Should Imagine!

MR. WILSON McCARTY will talk about cross-word puzzles from London at 9.40 on Thursday evening, January 29th. He is the man who introduced into Britain this additional complication to our daily lives, and author of the book "Cross-Word Puzzles." He will give the correct solution of the puzzle published on this page, and his Talk will be 8.8. to all stations.

Neither the B.B.C. nor *The Radio Times* proposes to run a cross-word puzzle competition; but some listeners who comply with the following conditions may have their puzzles published:—

(1) Any *Radio Times* reader may submit a solution of the puzzle printed on this page. The solution must be accompanied by an original puzzle (drawing, clues and solution), consisting, as far as possible, of words and phrases used in broadcasting and wireless generally. Typical programme words, names of components, accessories, and broadcasting personalities form a good supply upon which to draw.

(2) The solution of the puzzle on this page, and the new puzzle (drawing, clues, and solution), must be enclosed in the same envelope and addressed to The B.B.C. (Cross-Words), 2, Savoy Hill, London, W.C.2.

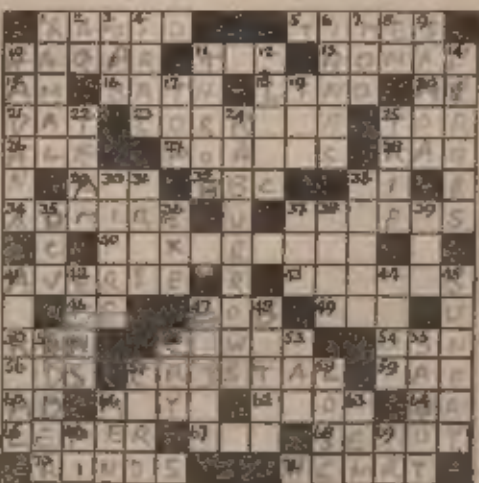
(3) All solutions and puzzles must reach the B.B.C. by the first post on Tuesday, January 27th.

(4) Where correct solutions are accompanied by interesting new puzzles, the B.B.C. and *The Radio Times* reserve the right to publish new puzzles. Four guineas will be paid for each of the puzzles published.

(5) The name and address of the sender must be indicated in block letters at the top left-hand corner of each puzzle submitted.

(6) The decisions of the B.B.C. and the Editors of *The Radio Times* with regard to all questions relating to this matter will be absolutely final and legally binding. No correspondence can be undertaken on the subject.

(7) The submission of solutions and puzzles involves the acceptance of these conditions.



(The cross-word puzzle clues will be found in the previous column).

The radio savings bank has made its appearance in America and may be seen in this country before long.

This novel aid to thrift is the invention of a well-known violinist, who has applied for a patent. It consists of a receiving set which will not function until a coin has been dropped into it through a slit in the panel. The coin makes a contact, and the set begins to work. The coin is held in position until the lid of the set is closed. Then it drops to the bottom, and another must be inserted to start the set working again.

Broadcasting Wild Fowl at Night.

By Edward C. Ash, the Organizer of the Experiment.

It is intended to broadcast the birds from one of the finest wild-fowl rivers in England. This will not be easy and will depend entirely upon the weather. Mr. Ash, who is organizing the experiment, says that "It's got to freeze, blow, and snow; the river has to change into a rough sea. We are fated to stand on deck and take the cries of the birds and the sounds of their wings as we sail up and down the river to transmit to you." It is impossible to say when the transmission will take place. But it will be soon—it may be to-morrow night. An announcement will be made from London just before the Second General News Bulletin at nine-thirty on the night when this transmission is to take place.

THE SCENE: Imagine miles and miles of dark rippling waters into which jut out, close to the river walls, banks of yellow mud. At night they look pitch black. And if the tide is low there is only a dark streak like a ribbon of water and acres of mud on all sides. Perhaps the moon is shedding a broad silver light on to the mud flats, lighting up little groups of small black objects hurrying here and there, busily pushing in their beaks searching for worms. These are some of the small fry, ringed plover, stints, and redshanks.



Curlew, as the tide uncovers the mud, hurry up to feed.

The Atmosphere: Everything is silent and lonely. On each side beyond the river walls stretch the low marsh pastures, where cattle, sheep, and farm horses are grazing, and a few odd farm homesteads are scattered further up inland.

The wild swans trying to get up drag their feet in the water, thrashing the water into foam with their wings. It sounds like machine-gun fire, until they clear the water, when "Woof, woof, woof," is the song of their pinions beating the air.

Curlew, the sentinels of the mud-flats, give piercing cries to warn other fowl of approaching dangers. Large numbers of gulls, acting as scavengers, collect along the river, and at frequent intervals have a concert on their own.



Come feeding in the distance, with sentinels in the foreground.

Perhaps one makes a joke—who knows?—for they seem to burst out laughing. And the herons' shout of "Whank!" adds to the music as they soar down towards the mud to feed.

Wild fowl during cold weather are hungry, and as the tide covers up the feeding grounds

great mobs of wigeon feeding on the narrow grass-like weed known as wigeon grass are driven, much against their wishes, to rise from the muds. They rush off at great speed just above the waters, searching for food, moving higher up the river. Then as the tide covers up all their feeding grounds the birds settle, and patiently wait for the tide to turn again. Some mobs race away over the marshes, over the woods, dashing down into the decoy ponds to rest whilst the tide is up.

A dim light in a houseboat window shows that the inmates are waking up, preparing to come out after fowl. Somewhere, miles away in the distance, the clock of a church chimes the hour, and the light in the cabin window goes out. A long, rakish craft, the punt, slips away into the darkness, pushed and paddled between the mud banks.

A Wild-Fowling Incident.

The wild-fowling, at the sound of approaching wings—the hum getting louder and louder—put down their paddles and pick up their guns. Then with startling suddenness several large black objects appear against the sky. Two deafening reports, a splash, and the spirits of another world seem to have awakened. The air is quivering with the shrieking, piercing calls and cries of endless birds. Then, just as suddenly as they broke out, the clamouring of numerous voices ceases and silence comes in again, supreme. Only perhaps in the distance a curlew is heard calling for a mate; a wigeon drake shouts to others to join him on some "grass"; a plover seeking a safe settling point gives that curious plaintive cry for information. A snipe zigzagging in the darkness comes like a moth into view and with a sharp "Gneek" vanishes, "Gneeking" as it goes.

We shall not kill any duck but shall let off a gun to give this effect for broadcasting.

The Sound of the Water.

You will be able to hear the regular lap, lap, lap of the water as it strikes the boat. A loud report will be the 8-bore gun, fired to wake up the mud-flats. There is no cruelty in this. A distant report means that some punt-gunner, by paddling noiselessly up the river, has reached a mob of wigeon round a bend, has taken toll.

The redshanks and golden plover cries will be told you as they occur during our cruise. But of all the many cries of the night, the call of the cock-wigeon is the one which you are certain to hear.

Mallard.—The mallard is the wild duck. It is found over most of the world, in Central Africa and in India, as far as the Nerbudda. In tropical India it is rare. During the winters mallard move south; large numbers collect on the coast of Holland and on inland waters. Then as the weather gets colder still and these inland waters are frozen, the mallard cross over to the East Coast and settle in our tidal rivers until the frost gives out.

They are great feeders, they eat many things; insects, shell fish, slugs, snails, and so forth. They also eat corn and grass, and are very fond of acorns.

By pushing their bills into the water weeds they fiddle about, waddling and floating and swimming here and there, passing everything through the fringes lining their bills. Somehow they are able to tell good food from bad.

Mallard are, it is said, the only duck who have the habit of decoying worms out of their retreats. To do this they stand up and by jump-



As the tide rises, the water washes the Wigeon off their feeding-grounds.

ing about bring out the worms, which no sooner out than swallowed.

Wigeon.—These interesting duck arrive in England at the end of September or in early October. When Central Europe is held by the grip of winter, then huge mobs arrive, enormous numbers, and they remain until the very first breath of spring. Then rising in their multitudes, they pour up into the sky, circling and wheeling round and round, higher and higher, and turning go out to sea, passing miles up on their way home again to their summer haunts. Often on the flanks of these great wigeon armies will be seen some tiny specks of birds "going all out" by the sides of the wigeon masses. They are teal, off too, now that spring has come.



Wild Swans disturbed by the rough water, seeking shelter.

During the winter wigeon, if not disturbed, remain on the rivers day and night, but if fired at they soon change their habits. They then stay out at sea all the day, and as soon as it becomes dusk come racing in to the rivers.

(Continued overleaf in column 3.)

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BERLIOZ' "FANTASTIC" SYMPHONY.

(GLASGOW AND CHILMSFORD, TUESDAY.)

HECTOR BERLIOZ (1803-69) is an isolated figure in the musical world. He is known to most music-lovers by his *Roman Carnival Overture* and his setting of Goethe's *Faust*. With the exception of these and one or two other works, his music has only occasional performance.

It is still quite impossible to dignitize about Berlioz. Many people find his music puerile, even (as one might say) illiterate. Yet it seems impossible to deny that it has often tremendous personal force, and speaks with extraordinary vividness and directness. Berlioz' effects owe much to his unique mastery of instrumentation.

THE SYMPHONY DESCRIBED.

The *Fantastic Symphony*, written in 1830, was definitely intended to express its composer's own feelings. It is the first part of a work called *An Episode in the Life of an Artist* (the second part being *Lelio*), and in it we find much of the excessive emotion which characterized the art of that day.

For the first performance of the *Fantastic Symphony* Berlioz circulated a descriptive programme, of which use is made in the account about to be given here.

"A young musician of unhealthy sensibility poisons himself in a fit of despairing love-sickness. The drug is too weak to kill him, but it puts him into a trance-like sleep. In this condition his sensations, feelings, and memories express themselves in his sick brain in the form of musical imagery. Even the woman he loves assumes the form of a melody in his mind, like a *Fixed Idea* (*Idee fixe*) which is ever returning and is heard by him everywhere he goes."

I. VISIONS AND PASSIONS.

"At first, he recalls that restlessness of spirit which he knew before he met his beloved. Then he remembers the volcanic passion which she suddenly inspired in him."

The *Introd. cello* begins very slowly, with two soft *Woodwind* bars, followed by its chief Tune in *Muted Violins*. The "restlessness of spirit" is well expressed in this introduction, which gradually grows in intensity, until the *First Movement* proper is reached.

This opens with a succession of very loud and very soft chords, then the *Fixed Idea*, the picture of the beloved, is softly played by *First Violins* and *Flutes* in unison.

The "volcanic passion" is soon aroused by this image, and the whole Movement is very vivid. (It is actually in strict "classical" form, but, for a general appreciation of the work, it is simply necessary to note this "Fixed Idea," which, as already said, dominates the whole.)

II. A BALL.

"The Artist meets his beloved." This is just a lively, conventional *Waltz*, with a good deal of work for two *HARPS*.

III. SCENES IN THE COUNTRY.

"On a summer evening he hears two shepherds piping; this pastoral duet, the country scenes, all things, join to give back to his heart a long-lost serenity. Then she appears. His soul is filled with painful forebodings. Will she prove false to him? One of the shepherds takes up his tune again, but the other does not reply."

Oboe and Cor Anglais (i.e., Soprano and Alto Oboe) represent the two shepherds.

IV. MARCH TO THE SCAFFOLD.

This is a particularly vivid movement. "He dreams he has murdered the woman he loves, that he is under sentence of death, and is being led to execution."

At the end the *Fixed Idea* returns mornfully (Clarinet), "like a last thought of love."

V. DREAM OF A WITCHES' SABBATH.

"He dreams he is at the witches' revels, surrounded by fearful ghosts, and monsters of all sorts who have come to his funeral. Weird noises, groans, shrieks of laughter—the tune of his beloved recurs (Clarinet Solo), but it has now lost its noble and kind character, it has become a grotesque dance tune; She it is who joins the witches' Sabbath. Howls of joy welcome her." The general dance then begins. Funeral bells, and the *Dies Ira* ("Day of Wrath") are heard (Brass and Bells).

The nightmare reaches its climax only at the end of the dances.

BANTOCK'S HEBRIDEAN SYMPHONY.

(BIRMINGHAM AND CHILMSFORD, TUESDAY.)

The general atmosphere of the *Hebridean Symphony* may be gathered from a quotation originally prefixed to the score. It comes from an anonymous poem in the *Edinburgh Book of Scottish Verse*, and was quoted by the composer's friend and biographer, Mr. Ormond Anderson, in the programme notes he wrote for the first performance of the Symphony at Glasgow in 1916:—

From the lone shieling of the misty island
Mountains divide us and the waste of seas,
Yet still the blood is strong, the heart is high-land,
And we in dreams behold the Hebrides.

The last line, says the writer, "sums up the whole and well expresses the feelings of the composer, as embodied in the work."

Any reader with a special interest in the work should see Mr. Anderson's notes (with a few music-type illustrations) which have, by his kind permission, been reprinted in *New Works by British Composers* (Carnegie Trust Pamphlet, published by Stainer and Bell, 38, Berners Street, W.1, sixpence).

There are four Movements.

I.

The smoothly flowing opening tune comes from the Hebridean folk-song, *The Scull of the Last-order-waves*. It is heard first in the basses.

After it, and some other matter, has been heard in an introductory fashion, the Movement proper begins. Mr. Anderson suggests that we are "on the coast of Skye at early morning, the sunlight breaking through the diaphanous mists, and the sea gently swaying." The *Scull* motif is prominent here.

After a time there is a suggestion of gathering storm. Then, at last, the atmosphere clears again, and the dreamy feeling of the earlier part of the work comes back.

II.

This is more strenuous. "The sea begins to rise, and one might imagine a vision of the far-off past—the wild coast scene of the fifth century, and the startled inhabitants, perhaps peering in alarm through the drifting clouds and drizzle at some on-coming Norwegian galleys looming large through the mist with their glittering spearmen lining the bulwarks."

III.

The galleys arrive. The music is largely developed out of the Hebridean folk-song, *Kilbrannet's Galley*. We are told that we may imagine women's prayers for help, massacre and pillage, the pibroch summoning the clansmen, a struggle and the defeat of the pirates.

IV.

The dream of the past fades away. Some of the former tunes reappear, and another folk-song, the *Harris Love Lament*, is used.

Broadcasting Wild Fowl at Night.

(Continued from previous page.)

They hurry in to feed on the wigeon grass, pulling up this zoster and eating the roots. Wigeon breed in North Europe, Iceland, East Greenland, etc. Some also breed in Scotland.

Teal.—This charming little duck is very tame. It is one of the fastest birds on the wing, flying at between 100 and 140 miles an hour. It is about the size of a small pigeon, about 14 inches long.

Teal are very fond of their young, and the mother bird will take care of her babies in the most pathetically kind way. The mother, naturally timid, is roused by the feeling of love for her downy youngsters and knows no fear. When rising they sometimes fly straight up into the sky. Teal turn and twist in the air, dashing down towards the water and then, in the same rush, shooting up into the sky again. Teal are fresh water ducks and only appear on the mud flats in large numbers during very cold weather.

Geese.—British geese are divided into two divisions; the Grey Geese and the Brent or Barnard's Geese. There is also a third division containing a rare and occasional visitor, the Snow Goose.

The Grey Geese, of which the Grey Lag-Goose is the most common, nest in this country. They usually feed at night, visiting the mud flats, making their way back to inland waters at dawn.

They are three feet long and have a three-foot wing span. The speed at which they fly is very deceptive because of the slow, measured wing beats and their size. They appear to be flying quite slowly, far slower than they are.

The call of the Grey Lag-Goose is an "Arch! arch! arch!" a very nasal "Arch" repeated two or three times.

The Pink-footed Goose.—These fly in a "V" formation, and talk away merrily, chattering as they fly in various tones; a sound of so many bells clanging, varied by that of wagon wheels going down hills, shrieking as if they rub and miss the brake.

The Brent Goose.—This is so small that it resembles a large duck. Its head is black and the body grey, and the rump white. There is also a white mark on the throat, just beneath the head, and on both sides of the neck.

These geese arrive on the mud flats in September and October, and further arrivals take place from time to time during the winter, the number of birds depending on conditions in Central Europe. They frequent the tide-marks, looking for food.

Geese are very difficult to approach; their sentries are most alert and give the alarm in good time.

There is a story that if you lie on the ground and wave your arms and legs and writhle in contortions geese are unable to curb their curiosity, and will come to see what the strange thing can be.

The writer has tried this; he has waved his cap on a pole until it flew off in the wind and fell into the river. He has rolled on the earth and given the distant geese a first-class entertainment. It made no difference; the sentries stood there on guard, not even altering their position, and the feeding birds, quite indifferent to his actions, pushed their beaks in the seaweed and pruned their feathers.

The birds you are likely to hear are Wigeon, Wild Goose, Mallard, Teal, Shelduck, Swan, Curlew, Golden Plover, Lapwing (green plover), Redshank, Stint, Snipe, Black-backed Gull, Herring Gull, Black-headed Gull and Heron.

In place of the Burns Night Concert which it had been proposed to transmit from the Albert Hall on January 24th, the London Station will broadcast a studio concert consisting mainly of Scottish music and songs.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Singers & Speakers.

DEAR SIR,—Can you explain why it is that we can hear every word that is sung in the plays broadcast from theatres, and yet cannot follow the words of most singers at the London Studio? We can hear the voices splendidly, and also anyone speaking. I find many of my friends have the same experience with the vocalists.

Yours, etc.,

"WIRELESS ENTHUSIAST."

Rory St. Edmunds.

[The explanation of this lies in the acoustics of the rooms. If this correspondent listens to a woman's voice in a theatre, he will rarely be able to distinguish the words. The reverse should be the case in broadcasting, since the studios are draped to prevent echo and consequent distortion, whilst in a theatre there is no draping arrangement and the acoustics must alter with the number of the audience in the auditorium. It is a well-known fact that the words are more difficult to hear when a woman is speaking than when a man is doing so.]

The First Watch-Night Service.

DEAR SIR,—The custom of holding a Watch-Night Service on New Year's Eve was instituted, not, as your contributor states, by John Wesley, but by members of the Moravian Church.

The first Watch-Night Service was held on the Continent, on December 31st, 1733, and five years later, on December 31st, 1738, English Moravians held a similar Watch-Night Service in their Chapel at Fetter Lane, London. John Wesley, Charles Wesley, George Whitefield, and other distinguished religious leaders were present at the service. The proceedings on this occasion lasted till three in the morning, and so impressed was John Wesley that, two years later, he introduced the custom among the Methodists.

Yours, etc.,

Rathgar, Dublin. (Rev.) J. E. Hurron,
(Author of "History of the Moravian Church.")

A Critic of Modern Dance Music.

DEAR SIR,—With reference to the article entitled *Dancing Time*, which appeared in *The Radio Times*, I suggest that the writer of that article is either a synopsed fanatic or a commercialized herald of the prevailing fashion. The new order of things is not necessarily elevating, and in this particular case I prefer to think of it as the backswing of the pendulum. I will not dispute the clever intricacy of synopsation, but these two attributes do not qualify it for a place among the world's treasures. To illustrate that assertion I challenge anybody to find a synopsed song that could hold the proverbial candle to "Home, Sweet Home" or any of our old favourites, or to prove that any synopsed piece of music could favourably compare with our old waltz, martial music, or symphony pieces.

Synopsation is a craze, pure and simple, and like all crazes, is bound to die a swift death because it possesses none of the elements of greatness (or should I say the essentials?). It is music without a soul.

Yours, etc.,

Nottingham.

G. A. K.

From a Norwegian Listener.

DEAR SIR,—It may be of interest to you to know that I receive *The Radio Times* on Saturdays. I have been very interested to read that in Christiania they cannot listen to England until it becomes dark. This is not my experience here; I can hear all British Stations on Sunday afternoons, with almost as good a reception as at night time, but, of course, we are close to the West Coast, although we are nearly "hemmed in" by mountains at the end of a fjord, seven miles distant from Stavanger. Yours, etc.,

Stavanger, Norway.

G. M. C.

PEOPLE IN THE PROGRAMMES.

Voice Production and Diction.



MR. HARRY DEARTH.

THERE is a good story of Mrs. Siddons, who could not keep the tragedy-queen manner out of her private life, and who once cast baleful eyes upon a potman as she uttered the perfect blank verse line, "I asked for porter and you bring me beer!"

Harry Dearth, the bass, who is singing from London on January 27th, sometimes produces not dissimilar effects. His speaking voice is such a rich, stentorian rumble, that when he asks a neighbour to "Pass the salt," it sounds as though he is announcing the crack of doom.

When he asks for another helping of potatoes, it is like Matheson Lang, Godfrey Tearle and Basil Gill all rolled into one. Of course, he doesn't do it on purpose. It's just his affliction!

Bombing a Soprano.

WHAT is it in the air of New Zealand that creates such fine musicians? Nora Delmar, who will sing from Birmingham on January 28th, is one of the many sopranos who hail from this musical land. She left it, when eighteen, to study on the Continent.

Italian opera in Naples, Wagnerian opera in Vienna, opera of all nations at the Old Vic—Miss Delmar's career is already starry. Perhaps she remembers most vividly her concert parties in France.

When you spend a night detached from your party during a bombing raid, huddled with Chinese coolies in a dug-out, you don't forget it in a hurry.

Dear Old Charlie.

EVERYBODY knows Charles Coburn, who will broadcast from Bournemouth on January 31st. He is the Man Who Broke the Bank at Monte Carlo (in song), the veteran who, like Felix, keeps on walking.

He has walked from London to Land's End, London to Glasgow, London to John o' Groats.

As a fellow-actor once said, after all his experience and all the parts he's played—he's still walking on!

An Undiscourageable.



MR. ROBERT RADFORD.

IT is safe to say that if Robert Radford had not been a great singer, he would have been a great actor. He is that rare thing: an operatic artist with a real touch of histrionic genius.

Mr. Radford, who will sing in Haydn's *Creation* from Birmingham on January 31st, is one of the undiscourageables. To all the cold water thrown over him he has presented a duck's back—and there has been cold water in plenty.

There was the headmaster who scotched his attempt to start a juvenile minstrel troupe.

There was the Tyke who, having heard him sing in *The Messiah*, said: "Ah beard yer, laddie, and ah shouldna advise yer to do it again."

There was the electrician who, after a dress rehearsal of Mozart's *Seraglio*, exclaimed: "I reckon you won't be long in opera! You're sure to get a chance in the next big revue."

Miss Parrot.

RAY WALLACE, who will be much to the fore in broadcasting programmes at the end of this month, describes herself as a parrot. You may see, however, by the photograph that the description is purely figurative, referring, as it does, to her gift for the sincerest form of flattery.

People often ask imitators how they "get" their subjects. Miss Wallace simply sits in front, and tries to imagine that she is the performer on the stage; with results that are sometimes unexpected.

When, for example, she was "getting" Alfred Lester at the Shaftesbury Theatre some years ago, her facial contortions in the front row of the stalls were so sympathetic that she became the cynosure of the orchestra and the boxes, and just before the fall of the curtain, received an anonymous box of chocolates "with compliments and thanks for a most amusing ten minutes."

So Mr. Lester cannot take credit for quite all his laughs.

A Great Organ-iser.



MR. R. GOSS-CUSTARD.

MR. REGINALD GOSS-CUSTARD,

whose recital will be relayed from the National Institute for the Blind on January 25th, is one of our outstanding organists. Now organist at St. Michael's, Chester Square, he finds life more peaceful than in those troublous times when, examining in Ireland, he had to carry planks in his motor-car to get over the trenches in the roads on his way from town to town.

In the old days, when at St. Margaret's, Westminster, his recitals drew average attendances of 1,200 each, and he played over 600 happy couples out of church.

They say that he now knows the opening bars of Mendelssohn's "Wedding March" by heart!

All Welsh.

WELSH music owes a debt of gratitude to Dr. Vaughan Thomas, who will broadcast from Swansea on January 30th.

Dr. Thomas is a real nationalist musician. He judges at the Welsh National Eisteddfodau. He took a leading part in the founding of the Welsh School of Composition. He has done invaluable research on Welsh traditional music. He writes for the Welsh papers. He lectures to the Welsh people.

In Brief.

BERNARD DARWIN. Speaking on "Golf," January 31st. Has played for Cambridge and England. Is Golf correspondent to *The Times* and *Country Life*.

Hamilton Harty. Conducting Hallé Orchestra, January 28th. Also pianist and composer. Married to Agnes Nicholls.

Hon. William George Arthur Ormsby-Gore. Speaking at African Society's Dinner, January 28th. Under-Secretary of State for the Colonies, 1922-24.

S. Fowler Wright. Sheffield programme, January 30th. Editor of *Poetry*. Has translated Dante's "Inferno." "OYEZ."

WIRELESS PROGRAMME—SUNDAY (Jan. 25th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 365 M.

Organ Recital

S.B. to Bournemouth, Manchester and Newcastle.

Relayed from

The National Institute for the Blind,
Great Portland Street.

REGINALD GOSS-CUSTARD (Organist).

CARMA DAAH (Soprano).

NORMAN NOTLEY (Baritone).

HILDA DEDERICH (Solo Pianoforte).

The Organ.

3.0.

Overture in D *Morandi*

"The Minster Bells" *Wheldon (11)*

Carma Daa.

"Ca' the Yowies" *W. Senior*

"Ye Banks and Bends."

"A Highland Lad My Love Was Born."

Hilda Dederich.

Selected Movements from "Carnaval"

Schubert

(Pavane, Arlequin, Valse Noble, Co-

quette, Papillons, A.S.C.H., Chiarus,

Chopin, Pantalon at Columbine,

Exordia.)

Norman Notley.

"Earl Bristol's Farewell" *Lidger (1)*

"O Mistress Mine" *Benjamin Dale (11)*

Two Sea Chanties *W. R. H. Terry (2)*

"Shenandoah."

"Billy Boy."

The Organ.

"Elefantine" (By Request)

Bernard Johnson (14)

Introduction and Fugue (Descriptive of

9th Psalm) *Reade*

4.0. (approx.) ALFRED GIBSON

In Selected Readings from the Poems of

Robert Burns.

Carma Daa.

"My Heart is Sain."

"The Gallant Weaver"

arr. Michael Duck (34)

"Comin' Thro' the Rye."

Hilda Dederich.

"A Rump" *York House (17)*

Impromptu in F Sharp *Chopin*

"Flying Moments" *Leo Livens (17)*

Norman Notley.

"Belle Epais" (Old French)

Lully, arr. A. L. (1)

"Star Visions" *Salvator Rosa*

"The Three Travellers"

Leslie Woodgate (14)

"The Twelve Days of Christmas"

Frederic Austin (11)

The Organ.

Scheras in F *Hofmann*

"Marche Solennelle" *Lenore (11)*

5.0-5.30.—CHILDREN'S SERVICE, relayed

from the Foundling Hospital. Service

conducted by the Chaplain, the Rev.

H. S. STORK.

Director of Music, B. DEVAN-WETTON.

S.B. to all Stations.

8.20.—Hymn, "Thy Kingdom Come, O God"

(A. and M., No. 217).

Bible Reading.

"Hail" Choir (with Orchestra).

Anthem, "Blessed Jesu, Fount of Mercy"

("Subat Mater") *Dessal*

Address by the Rt. Rev. the BISHOP SUP-

FRAGAN OF STEPNEY.

Hymn, "Praise to the Holiest in the

Height" (A. and M., No. 172).

A Night With the Old Masters.

S.B. to Glasgow.

MIRIAM LICETTE (Soprano).

THE WIRELESS SYMPHONY

ORCHESTRA.

Conducted by DAN GODFREY, Junr.

9.30-10.45. *S.B. to Aberdeen.*

9.0.

Suite, "The Good-Humoured Ladies"

Scarlati-Tommasini

Miriam Licette (with Orchestra).

"Rose Softly Blooming" *Spohr*

"Oh Yes, Just So" ("Phonies and Pan")

Bach

The Orchestra.

Symphony No. 41 in C (The Jupiter)

Mozart

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN.

ERAL NEWS BULLETIN. *S.B. to all*

Stations.

Local News.

10.15. The Orchestra.

Overture, "Così fan tutte" *Mozart*

Miriam Licette (with Orchestra).

"With Verdure Clad" ("The Creation")

Haydn

The Orchestra.

Czardas for Strings *Mendelssohn*

Air on the G String *Bach*

10.45.—Close down.

SIT BIRMINGHAM. 475 M.

1.0-5.0. Choral and Chamber Music.

THE STATION PIANOFORTE

QUINTET:

FRANK CANTELL (1st Violin)

ELSIE STELL (2nd Violin)

ARTHUR KENNEDY (Viola)

LEONARD DENNIS (Violoncello)

NIGEL DALLAWAY (Pianoforte).

THE BOURNVILLE MALE VOICE

CHOIR.

Conducted by W. E. LEECH.

String Quartet.

Quartet No. 7 in A Major *Mozart*

Molto Allegro; Andante; Menuetto;

Rondo-Allegro.

Choir.

"Song of the Northmen"

J. H. Moulder (2)

"Through Eastern Gates"

Granville Bantock (2)

"The Wanderer" *Elgar*

"The Lost Love" *Vaughan Thomas*

String Quartet.

Variations from "The Emperor's Quartet"

Haydn

Fugue in D Major *Bach, arr. F. Lynes*

Choir.

"The Destruction of Gaza"

Laverne de Bille (2)

"Loch Loven Love Lament"

Hugh Robertson (2)

"Soldiers' Chorus" *Gounod*

Pianoforte Trio.

"Miniatures" *Frank Bridge*

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from*

London.

8.0-8.30.—Religious Service: Conducted by the

Rev. F. C. GARDNER. Relayed from

Mossley Road Wesleyan Church

8.30-9.0. NIGEL DALLAWAY AND

CORA ASTLE (Pianoforte Duets).

"Les Preludes" *Liszt*

"Bacchante" *Rachmaninov*

"Tarentella" *Raff*

An Hour with Mendelssohn.

THE STATION ORCHESTRA.

Conducted by JOSEPH LEWIS.

EMILY BROUGHTON (Soprano).

FRANK CANTELL (Solo Violin).

9.0.—Cantata, "Hear My Prayer."

(For Soprano Voice, Chorus, and Orchestra.)

Orchestra.

Overture, "Athaliah," Op. 74.

Frank Cantell.

Slow Movement from Concerto in E Minor

(for Violin and Orchestra).

Pianoforte Solo.

Second Pianoforte Concerto, Op. 40 (for

Pianoforte and Orchestra).

10.0.—WEATHER FORECAST and NEWS.

S.B. from London, Local News.

10.15. Orchestra.

Song Without Words, No. 29 in E Flat.

10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—ORGAN RECITAL. *S.B. from Lon-*

don.

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from*

London.

8.30. Choir of Millbrook Parish Church.

"How Lovely are the Messengers" ("St.

Paul").

8.35.—The Rev. J. L. BEAUMONT JAMES,

M.A., Religious Address.

8.45.—Hymn, "For All the Saints Who from

Their Labours Rest" (A. and M., No.

437).

Bach-Gounod Night.

THE WIRELESS ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

WILLIAM ANDERSON (Bass).

MAVIS BENNETT (Soprano).

8.50. Orchestra.

Overture and Suite in D *Bach*

9.5. William Anderson.

Selected.

9.10. Orchestra.

Fantasia and Fugue in C Minor Bach-Beyer

9.25. Mavis Bennett.

"Within My Heart of Hearts"

("A Stronghold Sure") *Bach*

"Sighing, Weeping" ("My Spirit

was in Heaven")

9.30. Orchestra.

"The Queen of Sheba" *Gounod*

9.40. William Anderson.

Selected.

9.45. Mavis Bennett.

"Ave Maria" *Bach-Gounod*

"When All Was Young" ("Past")

9.50. Orchestra.

Overture, "Mirella" *Gounod*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. Orchestra.

"Judea" ("Mors et Vita") *Gounod*

10.20.—Close down.

5WA CARDIFF. 351 M.

3.15-4.30.—Evensong, relayed from London

Cathedral.

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from*

London.

8.30. St. Mark's Church Choir, Gabaia.

Hymn, "Jerusalem, My Happy Home" (A.

and M., No. 235).

Anthem, "For Thee, O Dear, Dear Coun-

try" ("The Holy City") *A. R. Gaul*

Religious Address: The Rev. J. C. K.

HUCKLEY, L.D., Vicar of St. Mark's

Church.

Hymn, "Light's Abode, Celestial Salem"

(A. and M., No. 232).

Benediction.

More Haydn.

OSMOND DAVIS (Tutti).

THE STATION SYMPHONY

ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

9.0. Orchestra.

Symphony No. 1 in C (W.138)

1st Movement, Adagio-Vivace.

Osmond Davis.

Recit. "And God Created" ("The

Man" *Creation")*

Aria, "Is Native Worth" *Orchestra*

Symphony No. 1 in C

2nd Movement, Adagio Ma Non Troppo.

Osmond Davis.

"Fidelity"

"She Never Told Her Love"

Orchestra.

Symphony No. 1 in C

3rd Movement, Menuetto-Allegretto.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. Orchestra.

Symphony No. 1 in C

Final Movement, Presto Assai.

10.30.—"The Silent Fellowship."

10.45.—Close down.

A number against a musical item indicates the name of

its publisher. A key list of publishers will be found on

page 213.

WIRELESS PROGRAMME—SUNDAY (Jan. 25th.)

The letters "S.B." printed in italics in these programmes signify a Special Broadcast from the station mentioned.

2ZY MANCHESTER. 375 M.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*

1.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.0.—SIDNEY G. HONEY: Talk to Young People.

8.25.—Hymn, "For Ever With the Lord" (A. and M., No. 231).

Religious Address: The Ven. The ARCH-DEACON of MANCHESTER.

Hymn, "O Happy Band of Pilgrims" (A. and M. No. 224).

Hymn, "Peace, Perfect Peace" (A. and M. No. 537).

A Night w' Burns.

ANDREW SHANKS (Baritone).

THE "2ZY" CHORUS.

Chorus Master, S. H. WHITTAKER.

SCOTTISH PIPERS.

THE "2ZY" ORCHESTRA.

Conductor, T. H. MORRISON.

8.45.—Orchestra.

March, "The London Scottish" ... *Hughes*

Selection of Strathspeys, Reels and Country Dances ... *arr. Meredith Eay*

Andrew Shanks.

"Bonnie Wee Thing."

"Open Grow the Rashes."

"My Heart's in the Highlands."

Pipers.

Chorus.

"Duncan Gray."

"A Man's a Man for a' That."

"Oh, Wert Thou in the Cauld Blast."

Orchestra.

Selection on Scotch Melodies ... *Bonnie Mac*

Andrew Shanks.

"Wilt Thou be My Dearie?"

"Scots, Wha Hae."

"Ae Fond Kiss."

Pipers.

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Local News.

10.15.—Orchestra.

Selection, "Reminiscences of Scotland" *arr. F. Godfrey*

10.30.—Close down.

5NU NEWCASTLE. 400 M.

5.0-5.0.—ORGAN RECITAL. *S.B. from London.*

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.30.—The Newcastle Cathedral Choir.

Hymn, "How Sweet the Name" (A. and M., No. 176).

The Rev. CANON NEWSOM, Vicar of Newcastle: Address.

Choir.

Chorus, "Jesu, Priceless Treasure" *Bach*

Short Recital of Unaccompanied Works of the Tudor Period:

"Hosanna" ... *Wetzel*

"O Lord, Increase My Faith" ... *Gibbons*

"Arie, Lord" ... *Bach*

"Sing Joyfully" ... *Byrd*

"Lullaby" ... *Handel*

"O Pray for the Peace of Jerusalem" *Fachini*

An Hour with Schubert.

ANNIE ECKFORD (Solo Pianoforte).

ALEX McCREDIE (Tenor).

THE STATION STRING QUARTET.

8.20.—Annie Eckford.

Moment Musical, No. 3.

Moment Musical, No. 5.

Impromptu, No. 4 in A Flat.

9.30.—Annie Eckford and String Quartet. The "Trout" Quintet in A Major for Pianoforte, Violin, Viola, Violoncello, and Double Bass.

9.50.—Alex McCredie. "Hark, Hark the Lark." "Rose Among the Heather." *Serenade.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Local News.

10.15.—Annie Eckford.

Waltzes.

10.30.—Alex McCredie.

"Secrets."

"Thou Art Repose."

"To Sylvia."

10.25.—Close down.

2BD ABERDEEN. 495 M.

3.0.—THE WIRELESS ORCHESTRA.

"Hérodiade" ... *Hallé*

MIRIAM WOOD (Dramatic Soprano).

"Elizabeth's Prayer" ... *Wagner*

"A Song of Thanksgiving" ... *Adrian*

"Coming Home" ... *Willeby*

"Lullaby" ... *Brakins*

JAMES HEID (Tenor).

"Be Thou Faithful Unto Death" ("St. Paul") ... *Mendelssohn*

Tenor Solo ("Elijah") ... *Mendelssohn*

Orchestra.

Allegretto in E Flat ... *Wolstenholme*

"Spring Song" ... *Mendelssohn*

"Boating Song" ... *Mendelssohn*

"Eustic Song" ... *Pease*

4.0.—Miriam Wood.

"O Divine Redeemer" ... *Gounod*

"Knowest Thou That Dear Land?" *Thomas*

EVENTS OF THE WEEK.

SUNDAY, January 25th.

LONDON and "5XX," 3.0.—Organ Recital by REGINALD COSS CUSTARD.

S.B. to other Stations.

LONDON and "5XX," 8.0.—A Night with the Old Masters.

BIRMINGHAM, 3.0.—Choral and Chamber Music.

BOURNEMOUTH, 8.50.—Bach-Gounod Night.

CARDIFF, 9.0.—Haydn Programme.

MANCHESTER, 8.45.—"A Night w' Burns."

MONDAY, January 26th.

LONDON and "5XX," 7.30.—Australian Programme.

CARDIFF, 7.30.—Caledonian Night.

MANCHESTER, 7.30.—Symphony Concert.

NEWCASTLE, 7.35.—Under Northern Skies.

GLASGOW, 7.15.—Burns Night.

ABERDEEN, 7.30.—Greek Play.

TUESDAY, January 27th.

LONDON, 7.30.—Popular Programme.

S.B. to other Stations.

BIRMINGHAM and "5XX," 7.30.—Symphony Programme. The City of Birmingham Orchestra, conducted by EUGENE COOSENS.

GLASGOW and "5XX," 9.0.—The Scottish Orchestra.

WEDNESDAY, January 28th.

LONDON and "5XX," 7.10.—Music, Comedy, and Drama.

BIRMINGHAM, 7.30.—Ballet Concert.

BOURNEMOUTH, 7.30.—The Dominions and Colonies.

(Continued in col. 2, page 201.)

"My Prayer" ... *Squire* (1)

"Ave Maria" ... *Mancogni*

Orchestra.

Suite, "The Miracle" ... *Humperdinck*

James Reid.

Reit., "Comfort Ye, My People" ... *"The Messiah"*

Aria, "Every Valley" ... *Handel*

"Serenade" ... *Schubert*

Orchestra.

"Spring Time" ... *Wright*

5.0-5.30.—(CHILDREN'S SERVICE. *S.B. from London.*

8.30.—Church Service, relayed from North U.F. Church. Minister, the Rev. JOHN A. IRVINE, U.A., South U.F. Church.

9.30-10.45.—Programme *S.B. from London.*

55C GLASGOW. 420 M.

DOBOOTHY PUGH (Soprano).

E. R. APPLEYARD (Solo Pianoforte).

ALEXANDER MCGREGOR (Baritone).

HARRY CARPENTER (Solo Violin).

3.0.—Dorothy Pugh.

"Do Not Go, My Love" ... *Hugemana*

"The Tryst" ... *Sedgins*

"Black Roses" ... *Frank Bridge*

"Go Not, Happy Day" ... *Frank Bridge*

3.15.—E. R. Appleyard.

Pastorale and Capriccio ... *Scriabin*

Ballade in A Flat ... *Chopin*

Fantasia-Impromptu ... *Chopin*

Study in G Flat ... *Chopin*

3.30.—Alexander McGregor.

"A Rosebud By My Early Walk" ... *arr. M. Duck* (34)

"Highland Mary" ... *Traditional* (34)

"To Mary in Heaven" ... *Traditional* (34)

"Wilt Thou Be My Dearie?" ... *arr. Moffet* (34)

3.45.—Harry Carpenter.

First and Second Movements of O Minne Concerto ... *Maz Bruh*

4.0.—Dorothy Pugh.

"The Bonnie Lass o' Ballochmyle" ... *arr. Jackson* (25)

"Bonnie Wee Thing" ... *arr. J. T. Sutherland* (25)

"John Anderson, My Jo" ... *arr. J. K. Love* (25)

"Mary Macdonald" ... *arr. J. K. Love* (25)

4.15.—E. R. Appleyard.

Valse Impromptu ... *Debussy*

Suite de Vienne ... *Schubert-Liszt*

Balcanian Caprice ... *Smetana*

Study in A ... *Poldini*

4.30.—Alexander McGregor.

"The Winter It Is Past" ... *arr. Helen Hopekirk*

"Sweet Fa's the Eve" ... *arr. George Short*

"O Love Will Vow" ... *arr. Helen Hopekirk*

"Lord Gregory" ... *arr. Helen Hopekirk*

4.45.—Harry Carpenter.

Slavonic Dance, No. 1 in G. Minor

"On Wings of Song" ... *Achorn-Mendelssohn*

Scots Air.

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.30-9.0.—Choir.

Hymn, "The King of Love, My Shepherd Is" (Church Hymnary, No. 219).

The Rev. JAMES JACK, B.D., D.Litt., of Greenhill United Free Church, Rutherglen: Religious Address.

Hymn, "Hark, Hark My Soul" (Church Hymnary, No. 303).

Prayer.

Hymn, "Love Divine, All Loves Excelling" (Church Hymnary, No. 214).

9.0-10.45.—Programme *S.B. from London.*

A number against a musical item indicates the number of its publisher. A key list of publishers will be found on page 217.

WIRELESS PROGRAMME—MONDAY (Jan. 26th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

1LO LONDON. 365 M.

2.15-3.45.—Transmission to Schools: Mr. GEOFFREY SLAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities" by Carmen of Cuckaigne. Music performed during Afternoon Tea at the Tremadero. "Music in the Nursery," by Muriel Winch.

6.30-6.15.—CHILDREN'S CORNER: Story by E. La Bion Martin. "The Snake and the Wild Cat" (2), from "Dramas of the Wild Folk," by H. Mortimer Batten.

6.40-6.55.—Mr. L. ST. CLARE GRONDONA, "Gold Mining Days in Australia."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN. S.B. to all Stations.

Mr. G. C. ROBSON, Department of Zoology, Natural History Museum, "Animal Life of the Sea Shore." S.B. to all Stations, except Glasgow.

Local News.

Australian Programme.

EMINENT AUSTRALIAN ARTISTS: GERTRUDE JOHNSON (Soprano); BROWNING MUMFERY (Tenor); HORACE STEVENS (Baritone); ROY AGNEW (Pianist and Composer); THE WIRELESS ORCHESTRA: Conducted by DAN GODFREY, Junr.

7.30. The Orchestra. March, "Song of Australia" Lithgow Overture, "The King's Lieutenant" Tull (1)

Gertrude Johnson. "Cradle Me Low" May Drake "Piper of Love" Molly Corson Browning Mumfery. "Your Tiny Hand is Frozen" ("La Bohème") Puccini The Orchestra. Selection, "Under the British Flag" Kappay (1)

Roy Agnew. "Pangbourne Fields" (2) "Two Preludes" Roy Agnew (M.S.) "Rude" (2)

The Orchestra. Colonial Song Grainger (5) Gertrude Johnson.

"The Piper" Arthur Benjamin "The Moon" "Phyllis" Horace Stevens.

Prelude, "Pagliacci" Leoncavallo 8.45 approx.—The Rev. E. C. SPIGHER: "Wood Smoke and Wattle Blossom."

The Orchestra. Waltz, "For Valour" Ancliffe Roy Agnew.

"Sue La Mot" de Beaupuis Prelude Roy Agnew (M.S.) Browning Mumfery.

"His Majesty's Mail" Molly Corson "Soy Magnétique" May Drake (5) "Hey, Nanny, No" Arthur Benjamin (2)

The Orchestra. Selection, "Jack and Tommy's Tunes" Gordon

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

The Rt. Hon. VISCOUNT HALDANE OF CLOAN, K.T., O.M., "Space Page in Round Holes." S.B. to other Stations. Local News.

16.0. AUSTRALIAN PROGRAMME

(Continued). The Orchestra. March, "The New Colonial" Hall Horace Stevens.

6ix Australian Bush Songs James 1. The Land of "Who Knows Where?" 2. Bush Silence.

3. King Billy's Song. 4. Comrades of Mine. 5. Bush Night Song. 6. The Stock-Rider's Song.

The Orchestra. Selection, "Our Empire" D. Godfrey 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Grace Chamberlain (Soprano).

5.0-5.30.—WOMEN'S CORNER: Mr. Sidney Rogers, F.R.H.S., "Some Uncommon Vegetables." Winifred Morris (Contralto).

5.30-6.30.—CHILDREN'S CORNER. 6.30-6.45.—"Teen's" Corner: Norman E. L. Guest, B.A., "History Talk—(4), Norman England."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. G. C. ROBSON. S.B. from London. Local News.

Light Orchestral Programme.

THE STATION ORCHESTRA: MAY BLYTH (Soprano). ALICE VAUGHAN (Contralto). ERNEST JONES (Solo Banjo).

7.30. Overture, "Mirella" Gounod (1) Valse, "An Autumn Dream" Joyce (7) Bourrée and Gigue Germain (11)

8.0. May Blyth. "Waiting" Underidge-Taylor (1) "What's in the Air To-Day?" Eden (4) "Yearning" Eric Coates "A Feast of Lanterns" Bantock (4)

8.15. Ernest Jones. "A Ragtime Episode" Earle "Pompador" Morley "Mississippi Bubble" Haines

8.25. Alice Vaughan. "Melisande in the Woods" A. Coates "Haze" Walford Davies "I Know of Two Bright Eyes" Clifton

8.40. The Orchestra. Entr'acte, "Love in Advance" Haydn-Wood Selection, "A Day in Paris" Christine, etc. Finch

9.0. May Blyth. "Twilight in the Woods" Waghman "Starry Woods" Phillips "Spring is at the Door" Quilter (4) "From Afar" Cyril Scott (4)

Ernest Jones. "A Black Coquette" Grimshaw "Piccadilly Christmas" Cummings "Overture Out" Cummings

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

LORD HALDANE. S.B. from London. Local News.

10.0. Alice Vaughan. "Cavalry Ball" G. Carns "Here is the Quilt Hills" May Blyth.

"Point and Fainter in My" Stamber Brahms "The Serenade" Boret

"The Causing Wave" The Orchestra. "Miniature Suite" Coates (1)

10.35.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Music Talk," by Alan Franklin. The "6BM" Quintet.

5.0-6.0.—CHILDREN'S CORNER. 6.0-6.30.—"Scholar's" Half-hour: "The England of Elizabeth," by F. W. Lawrence.

7.0-10.30.—Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS." 5.15-6.0.—CHILDREN'S CORNER.

6.45-6.50.—Dr. Jos. J. Simpson, M.A., D.Sc., "Romances of Natural History."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London. Mr. G. C. ROBSON. S.B. from London. Local News.

Caledonian Night.

WILLIAM ANDERSON (Bass). THE GWALIA QUARTET.

7.30. Bag Pipes. William Anderson. "Scots, Wha Hae" "Land o' the Leal" "Glas Bonnets Over the Border" Traditional Quartet.

"Ye Banks and Braes" arr. Robertson "The Birks of Aberfeldy" arr. Woodhill "My Love is Like a Red, Red Rose" G. Bantock (2)

8.0.—The Rt. Hon. Lord RIDDELL, proposing "The Immortal Memory of Robert Burns," at the Cardiff Caledonian Society's Celebrations of the 166th Anniversary of the Birth of Robert Burns.elayed from Cox's Café.

8.40.—Songs by the Caledonian Society, relayed from Cox's Café.

8.50. William Anderson. "O'er the Moor" Traditional, "How Can Ye Gang?" arr. Lawson "As Fond Kiss" Traditional Quartet.

"The Captain's Lady" Sent. Mus. Review, 1790 "Hurrah for the Bonnets o' Blue" adapted Lee

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

LORD HALDANE. S.B. from London. Local News.

10.0. Auld Lang Syne. Humorous Items by the Caledonian Society.

10.30.—Dance Music with Interludes, relayed from Cox's Café.

11.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. Music relayed from the Piccadilly Picture Theatre. Conductor: Stanley E. Mills.

3.30-4.0.—Broadcast for Schools: Mr. JAMES BERNARD, a Reading of Literature.

4.30-5.0.—WOMEN'S HALF-HOUR: Jane Marcus (Solo Violin). Miss MacGowan (Solo Violoncello).

5.0-6.0.—CHILDREN'S CORNER. 6.30-6.55.—J. F. Russell, "Musical Appreciation" (4).

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. G. C. ROBSON. S.B. from London. Local News.

Symphony Concert.

LILY KENDALL (Contralto). CICELY HOYE (Solo Pianoforte).

THE "2ZY" AUGMENTED ORCHESTRA.

Conductor, T. H. MORRISON.

7.30. Overture, "Raymond" A. Thomas Spanish Dances Desormes Lily Kendall.

"In Haven" Elgar (1) "Sabbath Morning at Sea" Elgar (1) Symphonic Variations for Piano and Orchestra in F Sharp Minor and Major

Class French Lily Kendall.

"If Thou Wert Blind" Johnson "The Silver Ring" Charpentier (5) Cicely Hoyer.

Scherzo in B Minor Chopin "Perpetuum Mobile" C. M. von Weber Orchestra.

Symphony No. 1 in C Beethoven 9.30.—WEATHER FORECAST and NEWS. S.B. from London.

LORD HALDANE. S.B. from London. Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 213.

WIRELESS PROGRAMME—WEDNESDAY (Jan. 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

27Y MANCHESTER. 375 M.

3.45-4.30. Concert of Gramophone Records.
4.40-4.50. Concert of Gramophone Records.

5.0-5.10. Broadcast for Primary Schools.
Teacher **BERNARD BUTLER, B.Sc.**, on "The Turning of Garden Birds."

5.30-5.40. **WOMEN'S HALF HOUR**: Neil, J. on "The Women of the World."

6.0-6.10. **CHILDREN'S CORNER**.

6.15-6.30. Reading of his own Welsh Character Poems.

6.35-6.45. **WEATHER FORECAST and NEWS**. S.B. from London.

Prof. T. H. PEAR, M.A., B.Sc., "The Psychology of Advertising" S.B. to London.

Local News.

Military Band Night.

THE MANCHESTER CITY
MILITARY BAND.

Conductor, **E. WORKMAN**.

My kind regards to the
Chief Conductor.

ALBERT J. RICHARDS (Tenor).

7.30. Band.

March, "The Blue Regiment" Sousa

Overture, "The Maid by the Rocks" Reager

Valser from the Suite, "The Swan Lake" Tchaikovsky

Albert J. Richards.

"The English Rose" German

"Out of the Past" March

"Chamberland Way" Leo (S)

Band.

Coronet Solo, "A Gaiety in Brittany" Guilford, 23

(Soloist, P.O. SWIFT)

"Reminiscences of Beethoven" off F. God, 17

Oriental Scene, "A Dervish Chorus" Schek, arr. Hammer

Albert J. Richards.

When the Curtain Falls "G. H. Hardley

"O, Let Me Dwell, Beloved" G. Temple (S)

"Do You Not Know?" Barnard

Band.

Selection, "Catherine" Tchaikovsky

9.15-10.0. **SPEECHES FROM THE AFRICAN**

SOCIETY DINNER. S.B. from London

10.0. **WEATHER FORECAST and NEWS**

S.B. from London

Major OWEN RUTTER, S.B. from London

Royal Horticultural Society Talk

Local News.

10.35. Mr. W. F. BLETHNER, Examiner in

Spanish to the U.L.C.L., Spanish Talk

11.0.—Close down.

5NO NEWCASTLE. 400 M.

7.45-8.15. Frederick M. Stevenson (Baritone)

The Station Sextet. Margaret Waddell,

M.A., "Servants in Sir Walter Scott's

Novels." Isabel Spence (Soprano),

Scottish Songs.

8.15-8.30. **CHILDREN'S CORNER**

8.35-8.50. Scholars' Half Hour: W. Carr, B.Sc.,

"Indie and Mithra Discoveries"

8.55-9.10. **Farmers' Corner**: Prof. G. Christ,

Seasonable Notes.

9.15-9.30. **WEATHER FORECAST and NEWS**

S.B. from London

Prof. T. H. PEAR, S.B. from Manchester

Local News.

Operatic Selections.

MARY JARROLD (Contralto),

JOHN CLINTO (Tenor).

THE STATION ORCHESTRA:

Conductor, **EDWARD CLARK**.

7.40. One extra

"A Rhapsody in Grandia" K. 1000

Musical from "Fulstaff" 1000

7.50. John Clinto.

Flower Song ("Carmen") 1000

Warmer You Walk " 1000

8.0. Orchestra

The Snow Song " 1000

8.10. Mary Jarrold.

"My Heart is Heavy" ("Nadeshda") 1000

Young, Young Remains " ("Orpheus") 1000

8.20. Orchestra.

"The Ma Muzurka" 1000

8.30. John Clinto

"O Paradise" ("Africana") 1000

"Yes, Let Me Love a Soldier Fall" 1000

("Maritana") 1000

8.40. Mary Jarrold.

"Ah! Rendi Mi" ("Mitrane") 1000

"Objet de Mon Amour" ("Orpheus") 1000

8.50. Orchestra

"The Damnation of Faust" 1000

9.0-9.10. **SPEECHES FROM THE AFRICAN**

SOCIETY DINNER. S.B. from London.

9.15-9.30. **WEATHER FORECAST and NEWS**

S.B. from London

Major OWEN RUTTER, S.B. from

London

Royal Horticultural Society Talk

Local News.

10.35. **OLIVE TOMLINSON** (Solo

Pianoforte)

Rhapsody " 1000

Movement " 1000

10.45.—Close down

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Septet. Merceia Storer-

bury (Violinist).

5.30-6.0. **CHILDREN'S CORNER**: Auntie

Alice makes merry at the piano.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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City of Mr. E. L. Dierh, Ph.D., 12th

Lecture on "The City of London"

7.0. **WEATHER FORECAST and NEWS**

S.B. from London

Prof. T. H. PEAR, S.B. from Manchester

Local News.

7.30. **DRIVE NIGHT**. S.B. from Glasgow

8.0. **DRIVE NIGHT**. S.B. from the AFRICAN

SOCIETY DINNER. S.B. from London

10.0. **WEATHER FORECAST and NEWS**

S.B. from London

Major OWEN RUTTER, S.B. from

London

Royal Horticultural Society Talk. S.B.

from London.

Local News.

10.35.—Close down

SSC GLASGOW. 420 M.

7.30-8.0. Broadcast to Schools.

8.0-8.10. George H. McNaughton (Tenor). The

Wireless Quartet, Afternoon Talk

8.15-8.30. **CHILDREN'S CORNER**: Story of

the Life of Drake and some Sea Songs

8.35-8.50. Weather Forecast for Farmers.

8.55-9.10. Mr. W. Percival Westell, F.L.A.

Nature Talk

9.15-9.30. **WEATHER FORECAST and NEWS**

S.B. from London.

Prof. T. H. PEAR, S.B. from Manchester

Local News

Drake Night.

S.B. to Aberdeen, Edinburgh and Dundee.

ROBERT WATSON (Baritone),

THE STATION CHORUS

RUBY HENDER (The Lady Tenor).

THE STATION ORCHESTRA

Conducted by

HAROLD A. GARRIHERS

7.30. Orchestra

Suite, "From Foreign Parts" 1000

7.50. Robert Watson.

Drake's Drum " 1000

Outward Bound " 1000

Devon, Oh Devon, In " 1000

And I and R. " 1000

The Old Superb " 1000

(With Chorus and Orchestra.)

8.10. Orchestra.

Overture, "Britannia" 1000

8.20. A One-Act Play,

"The Last" 1000

Produced by LEONARD ROSS

with

"SSC'S" DRAMATIC COMPANY

Incident: M. 1000

"SSC'S" STRING QUARTET

8.50. Ruby Holder.

"Drake Goes West" 1000

"Tom Bowling" 1000

"The Day of Breezy" 1000

"The White Squall" 1000

9.0. Orchestra

March, "Admiral's Ad" 1000

9.15-9.30. **SPEECHES FROM THE AFRICAN**

SOCIETY DINNER. S.B. from London

10.0. **WEATHER FORECAST and NEWS**

S.B. from London

Major OWEN RUTTER, S.B. from

London

Royal Horticultural Society Talk. S.B.

from London

Local News

10.35.—Close down

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 112.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

The Real Robinson Crusoe.

HILLO, children!

Of course you have all read "Robinson Crusoe." Here is a talk on the real Crusoe by Miss Violet M. Methley.

One of the books that I read all over the world and in all languages is "Robinson Crusoe," and I think the chief reason for its great success is just that it is so real. It is like listening to the story of a man who has actually lived on a desert island.

The author of this book, Daniel Defoe, had probably been told the story of the desert island by the very man who had lived there. There was a real "Robinson Crusoe," and his name was Alexander Selkirk, or Selraig, and it is his story which I want to tell you now.

Running Away to Sea

His father was a cooper, and he wished the boy to follow his trade, but Sandy was determined to be a sailor, and to win great money on the Spanish Main. So, when he was sixteen, he ran away to sea, and was not heard of for many years.

He was a very brave and adventurous boy, and he had a great love for the sea. He had been at sea for many years, and he had seen many strange things. He had been on many voyages, and he had been in many places. He had been to the West Indies, to the South Sea, and to the Pacific.

One day, he was on a ship called the *Cinque Ports*, and he was the first mate. He was a very good sailor, and he was very popular with the crew. He was a very brave and adventurous boy, and he had a great love for the sea.

So in the end things became so bad that Selkirk was sent ashore. They reached the island of Juan Fernandez, and he suddenly made up his mind to stay there.

to ask to be put ashore there. He had heard a great deal about the beauty of the island from other buccannons, who stopped there for water, and he felt quite certain that he would be taken off by some other ship whenever he wished.

Captain Stradling, who hated Selkirk, willingly agreed to put him ashore, but Selkirk himself soon repented of his hasty impulse and begged to be allowed to stay on the ship. But Stradling refused, and Selkirk was left on the island, with his sea-chest, a musket, his bed and bedding, an axe and flint and steel, and a couple of dogs.

For the *Cinque Ports* sailed away and Selkirk was left alone. "Monarch of all he surveyed," as a poet described him later. But the unfortunate sailor did not feel at all like a monarch; he felt like a prisoner. He had no food, no drink, no shelter, and no company.

He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company.

Making Pies of Wild Goats.

He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company.

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Selkirk's first great task was to build a hut for himself, and this he lined carefully with the skins of goats, but this lining led to a very unpleasant happening. One night he was awakened by a sharp pain in his foot, and found that a rat had bitten him, and then, to his horror, he saw that the whole hut was full of rats, which were eating his food.

Rescued After Four Years

It seemed as though they would drive him to despair, but he was not so easily discouraged. He discovered a family of wild kittens, and he brought them to his hut and fed them on goat's milk. They grew up into beautiful cats and became very tame, but, long before this, the sight and smell of them had frightened away the rats.

He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company.

He had been on the island for four years and he was very lonely. He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company.

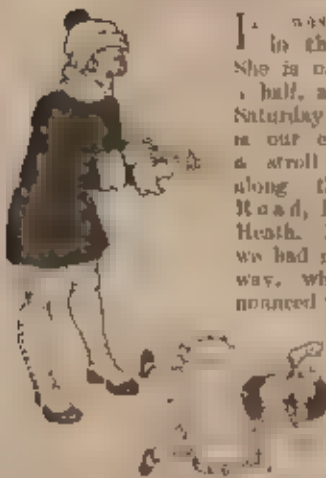
He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company. He had no food, no drink, no shelter, and no company.

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DIANA'S ADVENTURE.

By LANGFORD REED.



Diana smashed her countenance on the pavement.

fat dolls who look as though they had had ten helpings of pudding, and have knobby knees and elbows and a note and when pinched on the chest, make a squeal noise which is supposed to represent a cry of "Mamma!"

So I attempted to protest by asking "Why do you bring her out? That kind of doll is not for the house."

"Oh no, daddy," said Joan, "she wants

the fresh air, same as we do, and she was looking pale through being indoors too much that I was seriously thinking of calling in the doctor."

So thrusting Diana under my arm and putting my hands in my pockets, I walked along pretending to be unaware of the smiles of the people who passed.

Then, in an unlucky moment for me, I overtook Uncle Tony in his two-seater car which he had drawn up by the kerb while he ignited a cigarette. With a gurgle of glee she bounded to him and I was following, in a more daddy-like fashion when, to my horror, Uncle Tony laughingly lifted her in his arms and, with a wave of his hand to me, took her off for a spin, leaving me alone with Diana!

I felt very much inclined to pitch her into the White Stone Pond. But a less polite way of disposing of her occurred to me and sinking into a seat I contrived, when supposed to be engaged in lighting my pipe, to push her under the seat, as I thought, unobserved. Then I went home.

I had not gone more than twenty yards when I heard the sound of hurrying footsteps behind me. Then a merry voice addressed me:

"Excuse me, but you have left your doll behind you."

I turned quickly. Two young girls stood and one of them held out towards me the doll of that detestable Diana!

"Thank you, so much," I murmured, as I snatched my hat, "it's very good of you."

So luckily I had a brilliant idea, and, without toning my overcoat I hid Diana between its folds and my chest. Then, with one hand across my chest to keep her from slipping, I continued my walk.

And if I had not met that stupid Mr. Judd on, all would have been well.

"Hello!" he roared, "what's that in your hand?"

I held a playful poke in the chest, and, as a horrid cry sounded from beneath my overcoat:

"What was that?" he asked, "did you make that funny noise?"

"No," I retorted, "I'm a woman, and that noise comes from my pocket."

There's a programme just beginning, but I prefer to enjoy it—alas! Good morning!"

And, turning on my heel, I left him staring after me with an expression rather like that of an astonished fish, for he was too stupid to know that I had been speaking sarcastically. When I reached my gate, it was to find Uncle

say one word of the loss, and I saw poor, wretched Diana slipped from her hiding place and smashed her countenance on the pavement. Joan looked tearful for a moment. Then she brightened up and said:

"Never mind, daddy. It was nice of you to carry her. But you need not feel upset at her breaking herself, for they've got the same kind at Wilfred's, only they're a bit larger and can roll their eyes."

Joan and I were going to Wilfred's to-morrow.

WIRELESS PROGRAMME—FRIDAY (Jan. 30th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page
from the Pleasantly Placed
Pavilion

1.30-2.30.—Concert by the 2ZY Quart

3.30-4.0.—Broadcast to Schools.

4.30-5.0.—WOMEN'S HALF HOUR.

6.00.—CHILDREN'S CORNER

6.15-6.45.—Farmers' Corner Mr C. P. Ma
M.A., "Potato Varieties"

7.0.—WEATHER FORECAST and NEWS
S.B. from London

G. A. ATKINSON S.B. from London
Local News.

Light Music and a Play.

WILLIAM MICHAEL (Baritone,

11.25-12.0.—WOMEN'S HALF HOUR.

12.0.—CHILDREN'S CORNER

12.30.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

10.0.—Close down.

9.15.—WEATHER FORECAST and NEWS
S.B. from London

Local News.

8.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

7.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

6.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

5.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

4.15.—WEATHER FORECAST and NEWS

S.B. from London

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3.15.—WEATHER FORECAST and NEWS

S.B. from London

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S.B. from London

Local News.

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S.B. from London

Local News.

5.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

4.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

3.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

"Merry-Go-Round."

RUBY HILDER (The Lady Tenor)
THE BORAH VOLAR and BRINDLEY TWIN
JOHN ST. EL. P. (The Lord of the Dance)

THE STATION ORCHESTRA

1.30-2.30.—Concert by the 2ZY Quart

3.30-4.0.—Broadcast to Schools.

4.30-5.0.—WOMEN'S HALF HOUR.

6.00.—CHILDREN'S CORNER

6.15-6.45.—Farmers' Corner Mr C. P. Ma
M.A., "Potato Varieties"

7.0.—WEATHER FORECAST and NEWS
S.B. from London

G. A. ATKINSON S.B. from London
Local News.

10.0.—Close down.

9.15.—WEATHER FORECAST and NEWS
S.B. from London

Local News.

8.15.—WEATHER FORECAST and NEWS
S.B. from London

Local News.

7.15.—WEATHER FORECAST and NEWS
S.B. from London

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6.15.—WEATHER FORECAST and NEWS
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4.15.—WEATHER FORECAST and NEWS
S.B. from London

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S.B. from London

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10.15.—WEATHER FORECAST and NEWS
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Local News.

6.15.—WEATHER FORECAST and NEWS
S.B. from London

Local News.

5.15.—WEATHER FORECAST and NEWS
S.B. from London

Local News.

The Plot: A fascinating widow has a son who has been devoted to her many years. His ardour cools and she finds that he has transferred his affections to her young servant.

Scene 1.—Moonlight in the grounds of Montilda's Palace.

Scene 2.—A Village Green outside the Rose and Crown.

Scene 3.—The Café de Bonbons, Paris.

Scene 4.—A Room in the basement of the Villa Marise.

Scene 5.—The Salon of Dora et Cie.

Scene 6.—A Corridor in the Hotel Bedlam.

Arranged for Broadcast by the Station Staff.

9.0.—Andrew Shanks
"The Garden of Allah" Marshall (1)

"The Devout Lover" White

"O My Love She's But a Lasso Yet"

Traditional (34)

The March of the Cameron Men

Campbell (34)

9.15.—Overture, "Luv Manoeuvring" Valt

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

10.0.—Close down.

9.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

8.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

7.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

6.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

5.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

4.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

3.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

2.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

1.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

12.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

11.15.—WEATHER FORECAST and NEWS

S.B. from London

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3.15.—WEATHER FORECAST and NEWS

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2.15.—WEATHER FORECAST and NEWS

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S.B. from London

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S.B. from London

Local News.

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S.B. from London

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S.B. from London

Local News.

4.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

3.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

2.15.—WEATHER FORECAST and NEWS

S.B. from London

Local News.

1.15.—WEATHER FORECAST and NEWS



What one man saw in a blackened bulb

THE history of progress is tied up with trivialities. Newton made history under an apple tree; Watts saw it in a tea kettle. Modern "wireless" came from a blackened bulb. It was an ordinary carbon filament lamp. Everybody knew that it turned black as it grew older. One man wondered why—and made it his business to find out. What he found was the principle of the thermionic valve. Dr. Fleming was the man

and his experimental valve was made in the Edison Swan Laboratories.

That was 30 years ago. Since then many developments have taken place in the evolution of the valve. Edison Swan Valves retain the lead they won in the early days of wireless. They are wholly reliable—experienced workers and careful testing see to that.

Edison Swan Valves will bring the best out of your wireless set—get some on the way home and enjoy a better programme from to-night onwards. All dealers sell them.

THE EDISON SWAN ELECTRIC CO. LTD.
QUEEN VICTORIA ST. LONDON, E.C. 4

EDISON SWAN

VALVES

In a study of the history of progress, one man saw in a blackened bulb the principle of the thermionic valve. Dr. Fleming was the man

WIRELESS PROGRAMME—BELFAST

(Jan. 25th to Jan. 31st.)

The letters "S.B." printed in Italics in these programmes signify a Special Broadcast from the station concerned.

2BE 435M.

SUNDAY.

THE STATION ORCHESTRA

- 8.15.—Hymn: "O Windows of the King."
 Anthem: "East Thy Burden" (S.B.)
 The Venerable H. H. BRETT M.A. Arch-
 Deacon of Connor, A.M.
 Hymn: "Praise My Name"
 THE "2BE" CHAMBER QUARTET
 ERNEST A. A. STONELEY (1st Violin)
 ALBERT FITZGERALD (2nd Violin),
 H. LOWE (Viola)
 REGINALD DUBSON (Violoncello)
 9.15.—Quartet No. 9 in G, Op. 69 Beethoven
 Quartet in A Minor, Op. 29 (S.B.)
 10.0.—WEATHER FORECAST and NEWS
 S.B. from London.
 Local News.
 10.15.—Quartet in F Major, Op. 98 ("The
 Nigger") (S.B.)
 10.30.—Close down.

MONDAY

- 4.0-5.0.—The "2BE" Quartet
 5.30-6.15.—CHILDREN'S CORNER
 (1) "The Arthur Drama," M.R.I.A.
 (2) "The Under the Sea"
 7.0.—W.A.T.R. FORECAST and NEWS
 S.B. from London.
 Mr. G. O. ROBSON, S.B. from London,
 Local News.
 NORAH TOTTON (Soprano)
 MARCIA STOTTSBURY (Solo Violin)
 ETHEL BARTLETT (Solo Pianoforte)
 J. MACGAY (Solo Xylophone)
 THE STATION ORCHESTRA
 7.30—Orchestra
 March, "Baccante" (S.B.)
 Melody "Black Knight"
 Variations on a Theme (S.B.)
 NORAH TOTTON.
 "The Weaver" (S.B.)
 "Was I Not Like the Bird?" (S.B.)
 "A New Year" (S.B.)
 "When Love is Kind" (S.B.)
 8.10.—Marcia Stottsbury and Ethel Bartlett
 Sonata in G Major (S.B.)
 Song "Les Deux Pigeons" (S.B.)
 "Hearns to a Hunt" (S.B.)
 Capriccio in B Minor (S.B.)
 Valse in A Flat (S.B.)
 "A Summer Night" (S.B.)
 "Nobody Knows" (S.B.)
 "Little Damsel" (S.B.)
 Suite, "Sylvan" (S.B.)
 Selection, "The Maid of the West" (S.B.)
 March, "Gypsy Blood" (S.B.)
 8.30.—WEATHER FORECAST and NEWS
 S.B. from London.
 Mr. GEORGE MACDONALD S.B. from
 Edinburgh.
 Local News.
 10.0.—Orchestra
 Three Scottish Symphonic Dances
 "The Lucky Dog" (S.B.)
 One-step, "Savoy Welsh Medley" (S.B.)
 10.30.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
 Wolfgang Mozart, born 1756.
 M. ATRIX TINSLEY (Contralto).
 THE STATION ORCHESTRA

- 4.0-5.15.—Orchestra.
 March from "The Magic Flute"
 Overture and Ballet Music, "Les Noces"
 Petits Ronds
 "Obo Furo" ("Have Lost My Eurydice")
 "Beloved" (S.B.)
 Symphony in E Flat (S.B.)
 "Ma little Banjo" (S.B.)
 A Widowed Bird Sate Mourning (S.B.)
 5.30-6.15.—CHILDREN'S CORNER
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Mr. A. S. E. ACKERMANN, S.B. from
 London.
 Local News.
 7.30-8.30.—POPULAR PROGRAMME S.B.
 from London.
 9.30.—WEATHER FORECAST and NEWS
 S.B. from London.
 10.40-11.55.—Prof. RAIT Relayed from Glas-
 gow.
 Local News.
 10.0.—Programme S.B. from London.
 11.0.—Close down.

WEDNESDAY

- 4.0-5.0.—The "2BE" Trio. Reginald Dubson
 (Solo Cello)
 5.30-6.15.—CHILDREN'S CORNER
 6.40-8.55.—(Latter Association Talk: The R.
 Hon. E. M. ARCHDALE, D.L., M.P.
 (Minister of Agriculture and Minister
 of Commerce). "Aster's Contribution to
 the British Breakfast Table"
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Prof. T. H. PEAR, S.B. from Manchester.
 Local News.
 Naval Music and Miscellaneous Programme.
 ANDREW SHANKS (Soprano)
 THE ALL-WATER
 STATION ORCHESTRA
 Conducted by E. GODFREY BROWN
 7.30—Orchestra
 Overture, "The Flying Dutchman" (S.B.)
 "Outward Bound" (S.B.)
 "Drake's Dream" (S.B.)
 "The Old Rhymer" (S.B.)
 Overture, "The Flying Dutchman" (S.B.)
 "The Golden Vanity" (S.B.)
 "The Ship's Last Voyage" (S.B.)
 Overture, "Britannia" (S.B.)
 Meditation from "Thaïs" (S.B.)
 Violin, ERNEST A. A. STONELEY (S.B.)
 (Harp, PAULINE BARKER)
 "Four Jolly Seamen" (S.B.)
 "Hearts of Oak" (S.B.)
 Overture, "A Night in May" (S.B.)
 9.15.—SPEECHES from the AFRICAN
 SOCIETY DINNER S.B. from London.
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Major OWEN RUTHER S.B. from London.
 Royal Horticultural Society Talk S.B.
 from London.
 Local News.
 10.35.—Orchestra
 "Dances from New York" (S.B.)
 10.40.—Close down.

THURSDAY.

- 4.0-5.0.—The Station Orchestra. Ethel Bar-
 tlett, Soprano. Pauline Barker (Solo
 Harp).
 5.30-6.15.—CHILDREN'S CORNER
 6.40-8.55.—Dr. J. F. Tocher, S.B. from Aberdeen.
 7.0.—WEATHER FORECAST and NEWS
 S.B. from London.
 Radio Society Talk S.B. from London.
 8.15-9.30.—PROGRAMME S.B. from London.
 9.30-10.30.—PROGRAMME S.B. from London.
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Topical Talk
 Local News.
 10.0.—THE SAVOY BANDE. S.B. from
 London.
 11.0.—Close down.

FRIDAY.

- 11.30-12.30.—Gramophone Records.
 2.00-3.20.—S.B. from London.
 4.0-5.0.—The "2BE" Quartet
 5.30-6.15.—CHILDREN'S CORNER
 6.40-8.55.—H.M. (S.B.)
 North of Ireland Radio Association Bul-
 letin.
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 G. A. ATKINSON S.B. from London.
 Local News.
 Popular British Music.
 EDA BENNIE (Soprano)
 GILLY OAKLEY (Solo Banjo)
 and JULIA LARKIN
 ERNEST A. A. STONELEY
 (Soprano)
 (Prof. F. CLARKE (Solo Clarinet).
 THE STATION ORCHESTRA
 7.30—Orchestra
 March, "Only Through the World" (S.B.)
 Selection, "Morris England" (S.B.)
 "I Am Titania" ("Mignon") (S.B.)
 "Blackbird's Song" (S.B.)
 "Young Yung" (S.B.)
 "The Second Minute" (S.B.)
 In Humorous and Musical Interludes
 featuring Banjo Solos, songs at the Piano,
 Duets, and Child Impersonations.
 Morris Dance, "Shipton Rag" (S.B.)
 Edna Bennie.
 "Hymn to the Sun" ("Coq d'Or")
 "The Willow Song" (S.B.)
 "Loughareena" (S.B.)
 "You Don't Believe in Fairies" (S.B.)
 Oily Oakley and Julia Larkin
 In Humorous and Musical Interludes.
 George Clarke
 Clarinet Solo, "La Maitresse" (S.B.)
 Suite, "Chelsea China" (S.B.)
 "The Last Dance" (S.B.)
 10.30.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Prof. CROWTHER S.B. from London.
 Local News.
 10.0.—Ernest A. A. Stoneley
 Polonaise in A (S.B.)
 Suite, "My Native Heath" (S.B.)
 Patrol, "The Boys of Tipperary" (S.B.)
 10.30.—Close down.

SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. Harris (S.B.)
 5.30-6.15.—CHILDREN'S CORNER
 6.40-8.55.—H.M. (S.B.)
 A number against a musical show will be given
 of its publisher. A list of publishers will be found on
 page 24.

A Happy Idea.

Sharing the Joys of Radio. By Keble Howard.*

THE history of the world is a history of ideas—some good, some bad, some partly good and partly bad.

I want to tell you about an idea that occurred to me some few weeks ago, and what has come of it, and how much more I hope may come of it.

Recently, I had a wireless set installed in a house, which is at the seaside.

A Blessing in Case of Sickness.

One of the first things that came through on my own set was a ch. 10 service, on Armistice Sunday, relayed from Newcastle Cathedral. The same evening I listened to London, Bourne mouth, and Paris, and on Armistice Day itself, when the people outside the window were shouting with bared heads, I was able to listen to the striking of Big Ben and the very beautiful service that had been specially arranged.

It was after this service that I took up the booklet issued by a maker of wireless sets, and in that booklet I read that one fairly powerful instrument was sufficient to operate any number of loud speakers in the same house.

I don't know what a blessing this would be in a hospital, but I think that my mind travelled to the County Hospital. If one instrument could operate any number of loud speakers, why not get an instrument installed in the hospital, with a loud speaker for each ward, and head phones for each patient in case some patient was so ill that the loud speaker could not be used?

A Splendid Present.

Well, that was my idea. Doubtless, it had occurred to everybody else in the town and in the country; but the fact remained that there was no wireless in the County Hospital to relieve the tedium of two hundred and twenty-five patients. What a splendid present for all those suffering men, women, and children if only I could bring it to pass!

Well, I wrote immediately to the Secretary of the Hospital, and told him my idea. He acknowledged my letter very courteously, but said, of course, that it must come before his House Committee. I waited about twelve days, and then at last came a letter saying that the House Committee accepted the offer with grateful thanks, and that the idea had been approved by the Medical Staff.

Yours May Cost Less.

I am giving you these steps in detail for a very obvious reason. If wireless is a boon and a blessing in one hospital, why should it not be installed permanently in every hospital in the world?

My next step was to obtain estimates from the leading electrical firms in the town and district. It is only fair to obtain estimates if you are going to raise money by public subscription. These firms went into the matter very keenly. I asked them to provide in their estimates for a first-class set—not less powerful than four valves, in view of our considerable distance from a transmitting station—at least six loud-speakers, the aerial, the piping of all the wards and the Nurses' Home, and as many head phones as they thought would be sufficient for a start.

The estimates varied from £215 to £375. (By the way, this is a large hospital. Yours may cost much less.) Fortunately, the lowest came from the firm who were accustomed to do the regular electrical work for the hospital.

In the five largest wards there were to be ten telephone plugs and one loud-speaker plug.

*In a Talk from I.

In a smaller ward there would be six telephone plugs and one loud-speaker plug. In the Nurses' Home, away from the main building, there would be a loud-speaker plug in the sitting-room and the same in the Nurses' Mess. As lights in the hospital are on or off by electricity, the nurses would be able to borrow two loud-speakers from the hospital.

Raising the Money

The estimate, of course, included the receiver set and two amplifiers, the aerial, and the work of wiring, and supplying plugs, sockets, blocks, switches, etc., together with the necessary accessories and materials.

It came the job of raising the money.

My first move in this direction was to enlist the services of a local gentleman, known to everybody, to act as Honorary Treasurer.

I then called on the editors of the two local papers, and they promised me all the support in their power.

An honorary secretary I found very near to my hand, and she prepared a list of some five hundred leading people to whom to send my circular letter. I had the letter printed, and I finished up, rather cunningly, I think, with these words: "Ten guineas will buy and endow a first-class loud speaker. One guinea will buy and endow a head phone. The word 'endow' was emphasized. You see, that set the standard and, as a matter of fact, most of the money did actually come in in tens and ones.

Forty-five shillings were collected in sixpences by a lady who has for six years assisted in the domestic service of my small establishment. All sorts of people, both poor and rich, came forward to help. Five shillings were collected in farthings by the Boy Scouts and Wolf Cubs.

Well, that is the end of my story, and ending. That is how our County Hospital got its wireless. Will you do the same for your local hospital? All you need is a little courage and a little cash.

Bagpipes Broadcast.

The History of an Ancient Instrument.

IN the course of Cardiff's Caledonian Night programme on Monday, January 20th, the music of the bagpipes will be broadcast. This instrument sounds somewhat uncouth to most of us, but it is really one of the most beautiful music makers in existence.

Although the bagpipes have been adopted by the Scots as their national instrument, they are not of Scottish origin. Their actual origin is, indeed, shrouded in mystery; but one theory has it that they were introduced into Britain by the soldiers of Julius Caesar, who marched to their strains. Whether this was so or not, it is certain that there exist specimens of bagpipes dating back as far as 1,500 B.C.

Mentioned by Shakespeare.

Curiously enough, this instrument—only slightly varied in form—is known to almost every country. It was used by the ancient Hebrews, Greeks, and Romans; the Indians, the Chinese, the Persians, and the Egyptians were well acquainted with it, and it still continues to be among many European peoples, including the French and the Italians. In the Middle Ages it was much played in Germany, and it is mentioned by Spenser, Chaucer, and Shakespeare.

Classical li ch mews are in the habit of deriding the bagpipes, but there must be something inherent in the instrument that has established itself in so many parts of the world.

Ordeal by Wireless.

"Stage Fright" Before the Microphone.

MOST people have had some experience of the stage value of the support of an audience. A play may be excellent and its actors first class, yet if there are rows upon rows of empty stalls and a vacant gallery, the whole performance may fall flat. Put the same play and cast before a well-filled and responsive house, and the whole performance will be transformed. In the play of stardom and stardom you will find an atmosphere, an atmosphere.

Consider how much more acute is the same problem in the broadcasting studio. Here is the curious paradox of an actor with an audience of perhaps, millions, yet oppressed by an almost overpowering sense of loneliness and isolation. Great moments of tragedy and bright scenes of wit pass equally without response so far as the studio is concerned. However much the actor may impress himself with the knowledge of his vast audience, there is still lacking the intimate response and appreciation—the back of the hand, or even the "house."

Where the Amateur Scores.

And there is yet another cause of stage fright which creates difficulty for the man or woman before the microphone. As described in the last issue of *The Radio Times*, it is necessary to arrange the acoustics of the studio in such a way that echoes are controlled. The result is that the speaker or singer is that the sound in the studio is subdued. This is felt more acutely by the experienced actor than by the amateur. The former, accustomed to the reaction of his audience and the echoes of a large theatre, frequently experiences "stage fright" at his first appearance before the microphone.

The inexperienced actor does not find this so, and so trying, for the reason that the sound of his voice in the studio approximates more closely its sound in a small room. In view of these difficulties, a special instruction is always put in the hands of those who are making their debut in the broadcasting studio. This is the instruction—

Creating a Living Atmosphere.

We realize how much you must miss the warm and sympathetic atmosphere of an intimate and visible audience when you are broadcasting from the studio.

Do not let this lack of touch with your audience depress you.

Please remember that your audience cannot see you and, whereas, with a seeing audience they are able to derive so much additional pleasure from your visible personality and charm, this advantage is denied to your wireless audience.

That you will strive to create and convey a real and living atmosphere, your performance, both by your personality and charm as well as clearness of order to make up to some extent to your large and appreciative audience what they lose through not having the pleasure of actually seeing you.

A Fatal Mistake.

Experienced actors are tempted to raise their voices when they first realize the absence of echo in the studio. This, of course, is fatal. The reaction between the man or woman at the microphone and the listener is startlingly close and intimate. However great the geographical distance, the actual distance between the speaker and the listener is the distance of the latter from his loud-speaker.

In the case of a head-phone listener, he is really not more than three feet away from the speaker or singer in the studio. Thus, although the broadcaster is talking to millions, he is not talking to them in the mass, but as individuals and in a very intimate way. G. M.

Where "The Noises" Are Made.

Secrets of the Broadcasting Studio. By P. P. ECKERSLEY.

IN this article, the first of a series, it would seem reasonable to talk of the studio—a term I will interpret, in its widest sense, as the place where the broadcast is made. It is the heart of the broadcasting system, the place where the sound is captured and the signal is sent to the listener.

The studio is a place where the sound is captured and the signal is sent to the listener. It is the heart of the broadcasting system, the place where the sound is captured and the signal is sent to the listener.

Collecting Sound.

How do we collect sound? Did not someone once say there were three things man would never understand: old masters, acoustics, and women? I am probably prepared to agree with this dictum up to the point where the work of certain men of science has shown that acoustics is not so acceptable to reduction to an exact science.

Briefly, when a "zero" or "rest" wave is set up in the air, just as waves are made in a lake by dropping a stone. The dropped stone is the centre of the disturbance made on the hitherto placid lake surface; the note of a bugle is the centre of a sound disturbance and sends out waves in the hitherto placid air.

The Broadcasting Swimming Bath

If the lake is very broad, the waves travel out until they hit the shore, and are slightly reflected, but these reflections would not of the lake as a whole, but return as waves to the point of disturbance. A bugle blown on a flat plain—say in the heart of a flat desert—produces sound waves which never return to the original bugle blower. If a stone is dropped into the water of a small swimming bath, back come the waves from the hard cement sides, causing a muddle of waves to pass, actually at the point of disturbance some time after the stone was dropped.

If a bugle is played in a room, the sound waves come back some time after the original sound has been made.

These reflections, coming from a long way off and being reflected from one point only, cause the sound to be repeated, and we have an echo.

There are here two distinct qualities to consider: (a) the time taken for the sound to go away and (b) the time taken for the sound to be reflected and reflected again, to die away to placidity. On our swimming bath analogy there is a difference between the time taken for the waves to go out and return from the nearest wall, and the time taken from the moment the stone hits the

water and its final assumption of pristine placidity. In sound—(a) is called echo, (b) is called reverberation—and while the two may be confused, they are not the same.

water and its final assumption of pristine placidity. In sound—(a) is called echo, (b) is called reverberation—and while the two may be confused, they are not the same.

When Music Bounces.

The same with our water waves, did we put layers of perforated zinc plates in layers parallel to the walls of our swimming-bath, fewer reflections could take place. A breakwater only exists to break up the waves, and few reflections take place from a shore so treated; but as, with the tide at the full, a storm blowing and the breakwaters submerged, how the waves are flung back into the sea. A "five" court throws back the ball nearly as swiftly as it arrived, but up against the walls, and the game would lack its inherent swiftness.

Now, music relies for its sweetness, to a certain extent, upon reverberation—that is, the time of persistence of the sound waves—and it is interesting to know that in a certain test five independent musically minded people judged the qualities of a room consistently with one another to 5 per cent. A hall or studio, then, should have a certain reverberation period.

But now there is the question of echo; the time taken, in fact, for the reflected wave to get back. If it gets back too quickly we may produce ill effects due to the interval between original and echo being too short, so the size of the room, besides its reverberation qualities, has an influence.

When we started to build a studio we knew

something of this, but in the development of microphone studios the study of the art generally we did not wish to be confused between echo and reverberation. We thought of the studio as a place where the sound was captured and the signal was sent to the listener.

Rooms That Are Dead.

From my own experience, I have known such a thing. I have known a room where the sound was captured and the signal was sent to the listener. I have known a room where the sound was captured and the signal was sent to the listener.

Experimenting on You.

Having developed the microphone, we started work on a newer studio. As an empty room this gave us a short echo and a too large reverberation. Draped to a correct reverberation, it still gave us a too quick and prominent echo, due to its small size. (The room measured roughly 15 feet by 10 feet by 15 feet.) We had then to overdrap the room to get rid of the effects of echo, and in doing so had to reduce the reverberation to a smaller value than is correct for large orchestras.

Meanwhile, we had done several transmissions from outside concert halls. The Westminster Hall transmissions, while giving a fairly good echo, gave too much reverberation. Covent Garden was about right; the Institute of the Blind was too small for correct echo and gave, too, an uncomfortable reverberation. The De Groot lands give a very good average representation to the average listener.

The problem is probably further complicated by the fact that the partially resonant "phones" of the average receiver now give the poor qualities of wrong acoustics.

Here, then, is the problem—to have a large hall (of the order of Covent Garden) with a correct reverberation. Reverberation is caused by an audience and hence again is a comfortably variable factor. We cannot afford to hire halls of the size of Covent Garden night by night, smaller halls give the wrong kind of echo when draped.

It is a difficult problem and one which we are now trying to solve.

(Another Article by Captain Eckersley will be published shortly.)



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12.5	D.E.B.	25.
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For 6 volt A.C. transformers.		
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A good loud speaker for a medium sized room.

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A loud speaker for a large room or hall.

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Hull Programme.

6KH 335 M

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30 } Programmes S.B. from London
8.20-10.45 }

MONDAY, January 26th, and WEDNESDAY, January 28th.

1.0-3.30. Music relayed from the Majestic
4.0-4.30.1 Picture House
3.30-4.0. WOMEN'S HALF HOUR
1.5-1.15. CHILDREN'S CORNER
4.45. Boy Scouts Talk (Wednesday).
7.0 onwards. Programmes S.B. from London

TUESDAY, January 27th, and THURSDAY, January 29th.

3.0-5.30.1 Claude Duval's Dance Orch.
4.0-4.30.1 W. A. N. S. T. A. L. E.
1.5-1.15. CHILDREN'S CORNER.
7.0-11.0. - Programmes S.B. from London.

FRIDAY, January 30th.

3.0-3.30. Music relayed from the Majestic
4.0-4.30.1 Picture House
1.5-1.15. CHILDREN'S CORNER
4.45. BOY SCOUTS TALK and NEWS.
S.B. from London
O. A. ATKINSON S.B. from London
Local News

ELIZABETH SIBSONS (Soprano).
HARRY BURLEY (Baritone).
ARNOLD HIBBERT (Entertainment).
ARTHUR JOHNSON'S PIANOFORTE QUINTETT

7.30. March from "The Queen of Sheba"

Valce, "Coppenhagen"
Harry Burley

7.40. Galloping Dick
Mifanwy

7.50. Now Sleeps the Crimson Petal
The Willow Song
A Brown Bird Song

8.0. Quinette
Morceaux
Selections from his Repertoire.

8.10. The "Village Blacksmith"
To Anthea

8.35. Valce Suite, "Three
Elizabeth Sibson

8.55. "If There Were Dreams to Sell"
The Blackbird's Song
Go Not, Happy Day

9.5. Selections from his Repertoire
Quinette

9.15. Selections "Aida"
ATHER FORT
Local News

9.30. Quinette
Extraneous
Harry Burley.

10.10. The is Far From the Land
The Yeoman's Wedding Song

10.30. Selection, "The Chiu Chow
11.30. - Close down

SATURDAY, January 31st.

3.0-5.30.1 Claude Duval's Dance Orchestra
4.0-4.30.1 WOMEN'S HALF HOUR
7.0. WEATHER FORECAST and NEWS
S.B. from London
Local News

7.30. Programmes S.B. from London

Leeds-Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th

3.0-5.0. - Concert by THE BLACK DYK
MILLS BAND on behalf of the Bradford
Sport and Recreation for the Good B.
League from St. George's Hall, Bradford
6.5-7.0. CHILDREN'S CORNER S.B. from

MONDAY, January 26th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

TUESDAY, January 27th, and THURSDAY, January 29th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

Liverpool Programme.

6LV 315 M

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

8.15. It's a Good Thing to be a Soldier
St. Andrew's Male Voice Choir
Hymn, "When Morning Gilds the Slo"

9.15. P. T. C. SHERARD O.S.M.
Address, "The Divine of the Holy Spirit"
Hymn, "Angels We Have Heard on Earth"

Symphony Concert.

9.15. 10.45. - Programmes S.B. from London
MONDAY, Jan. 26th, WEDNESDAY, Jan. 28th
1.0-3.0. - Musician's Concert
1.45-1.30. - Gaylord and his Orchestra, relayed
1.45-1.30. - Santa Super
1.45-1.30. - CHILDREN'S CORNER
7.0 onwards. - Programmes S.B. from London

TUESDAY, January 27th.

6.50. "The State Brighter Liverpool Band."
1.0-3.0. - Musician's Concert
1.45-1.30. - Gaylord and his Orchestra, relayed
1.45-1.30. - Santa Super
1.45-1.30. - CHILDREN'S CORNER
7.0 onwards. - Programmes S.B. from London

THURSDAY, Jan. 29th, SATURDAY, Jan. 31st

3.30-4.45. - Gaylord and his Orchestra
1.0-3.0. - CHILDREN'S CORNER
7.0 onwards. - Programmes S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

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S.B. from London

WEDNESDAY, January 28th

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S.B. from London

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S.B. from London

FRIDAY, January 30th.

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S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

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S.B. from London

FRIDAY, January 30th.

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S.B. from London

WEDNESDAY, January 28th

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

THURSDAY, January 29th, and SATURDAY, January 31st

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

FRIDAY, January 30th.

1.0-3.0. - CHILDREN'S CORNER
S.B. from London

WEDNESDAY, January 28th



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justments will show an added
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ear. 2. The diaphragm
is adjusted to keep
the sound clear. 3. The
volume is adjusted to
suit the user. 4. The
headband is adjusted
to fit the head. 5. The
padding is adjusted to
be comfortable. 6. The
cable is adjusted to
be of the right length.
7. The ear cup is
adjusted to be of the
right shape. 8. The
diaphragm is adjusted
to be of the right
size. 9. The volume is
adjusted to be of the
right strength. 10. The
headband is adjusted
to be of the right
width. 11. The padding
is adjusted to be of the
right thickness. 12. The
cable is adjusted to be
of the right material.

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(B.B.C. Stamped.)

Matched Tone means a technical improvement in telephone construction which should at once grip your attention. If you are intent on better broadcast reception, if you wish to gather the more distant signals with increased strength and clarity, then Brandes superior *Matched Tone* Headphones are certainly what you want. Matched by ear, the two receivers of ordinary headphones cannot gain an exactly similar degree in tone and volume by a margin of eighty degrees. Brandes, matched by special apparatus, obtain corresponding sensitivity and volume in each receiver to within five degrees and a consequent boosting of tone purity and increased strength. For just home stations or trans-atlantic and trans-continental telephony, get Brandes *Matched Tone* Headphones.



42/-

Brandes

The Name to know in Radio

Superior Matched Tone Headphones.

25/-

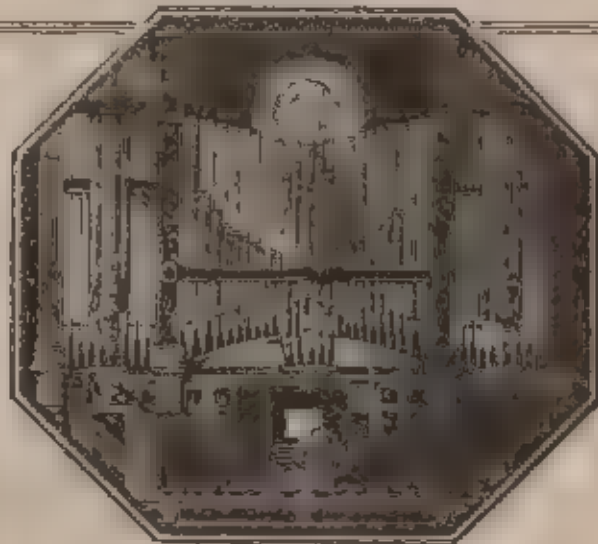
PRIMARILY • DESIGNED

R • LONG-RANGE • TELEPHONY.

Louden Valves



Filament Volts 4.8-5
Filament Amps. 0.4
Anode Volts 40-80



"There let the speaking organ blow"

R.T.N.

THE organ is undoubtedly the most noble of all musical instruments, and, at the same time the most versatile.

In the hands of a true artist the instrument lends itself to an almost infinite variety of expression and imitation.

The clear notes of the diapason, the shrill notes of the flute, the pure harmonies of stringed instruments and even the liquid tones of the human voice can all be reproduced with a faithfulness that is almost startling in its reality.

It seems unfortunate, therefore, that the organ should be the most difficult of all musical instruments to transmit by wireless.

So if you hope to receive clearly the lovely music of the organ you must take all precautions at your end. And the first precaution of all is to use Louden Valves.

Louden Valves are famous for their definition and all musical qualities. It is this outstanding quality of Silver-Clear valves which is mainly responsible for their amazingly rapid popularity.

For the listener-in, however interested he may be, he is in distant stations, he is concerned with clear reproduction. And this is precisely what the Silver-Clear Louden gives him, and will give you when you will it to get the very best experience.

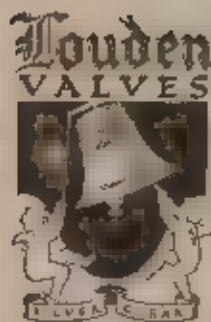
For the Louden only costs 20/- Try one to-day.

The Plain Louden for Detecting and Low-Frequency Amplification. The Silver-Clear Louden for H.F. Amplification.

All Louden valves are Silver-Clear and free from rust. Their life is long and their life long.

PRICE 10/-

Louden Valves - Silver Clear



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Perfect Receivers



The

Lyrianette.

Perfect cabinet work enclosing a perfect radio receiver. That is the definition of the Lyrianette. Its form is pleasing, its finish perfect, it will tone with any style of furnishing, and most important of all it is the perfect embodiment of

"The finest self-contained receiver."

Truly wonderful that this cabinet should contain all the necessary accessories.

Loud speaker, all batteries, and valves are carefully hidden away, leaving no connections to be made excepting aerial and earth.

The spirit of superiority demonstrated in all R.I. productions is evident in the Lyrianette, and each device and achievement is the result of over 25 years' radio experience.

Price (2-valve) £22/5/-.

Write for catalogue (R.T.), free on request.

RADIO INSTRUMENTS, Ltd.,

12, Hyde St., New Oxford St., W.C.1.

Phone: Rotor 6314 S.E. Telegrams: Instradco, London.

Plymouth Programme.

5PY 338 M

Week Beginning Sunday, January 25th.

SUNDAY, January 25th

Programme 1.1.25

The Rev. W. H. N. R. P.

9.0-10.45 Programme S.B. from London

MONDAY, January 26th, to WEDNESDAY, January 28th

1.30-4.30—Sweet Morning and Lullaby

relayed from the New International

Lullaby. Dore, by Lancelotti (Soprano).

3.30-4.30—WOMEN TOPICS

6.30-4.1—LIDENS CORNER

THURSDAY, January 29th, and SATURDAY, January 31st

Albert F. Johnson and his Trio, relayed

from the New International

Lullaby. Dore, by Lancelotti (Soprano).

3.30-4.30—WOMEN TOPICS

6.30-4.1—LIDENS CORNER

FRIDAY, January 30th

Programme 1.1.25

The Rev. W. H. N. R. P.

etc. and

4.0-4.30—Albert F. Johnson and his Trio

relayed from the New International

Lullaby. Dore, by Lancelotti (Soprano).

3.30-4.30—WOMEN TOPICS

6.30-4.1—LIDENS CORNER

A Night With Plymouth Composers.7.30 **HAROLD LAKE TRIO**

Pharmsey Trio on Devonshire Folk Songs

Lake

8.10 **FLY OF FLIP**8.30 **FLY OF FLIP**8.50 **FLY OF FLIP**9.10 **FLY OF FLIP**9.30 **FLY OF FLIP**9.50 **FLY OF FLIP**10.10 **FLY OF FLIP**10.30 **FLY OF FLIP**10.50 **FLY OF FLIP**11.10 **FLY OF FLIP**11.30 **FLY OF FLIP**11.50 **FLY OF FLIP**12.10 **FLY OF FLIP**12.30 **FLY OF FLIP**12.50 **FLY OF FLIP**1.10 **FLY OF FLIP**1.30 **FLY OF FLIP**1.50 **FLY OF FLIP**2.10 **FLY OF FLIP**2.30 **FLY OF FLIP**2.50 **FLY OF FLIP**3.10 **FLY OF FLIP**3.30 **FLY OF FLIP**3.50 **FLY OF FLIP**4.10 **FLY OF FLIP**4.30 **FLY OF FLIP**4.50 **FLY OF FLIP**5.10 **FLY OF FLIP**5.30 **FLY OF FLIP**5.50 **FLY OF FLIP**6.10 **FLY OF FLIP**6.30 **FLY OF FLIP**6.50 **FLY OF FLIP**7.10 **FLY OF FLIP**7.30 **FLY OF FLIP**7.50 **FLY OF FLIP**8.10 **FLY OF FLIP**8.30 **FLY OF FLIP**8.50 **FLY OF FLIP**9.10 **FLY OF FLIP**9.30 **FLY OF FLIP**9.50 **FLY OF FLIP**10.10 **FLY OF FLIP**10.30 **FLY OF FLIP**10.50 **FLY OF FLIP**11.10 **FLY OF FLIP**11.30 **FLY OF FLIP**11.50 **FLY OF FLIP**12.10 **FLY OF FLIP**12.30 **FLY OF FLIP**12.50 **FLY OF FLIP**1.10 **FLY OF FLIP**1.30 **FLY OF FLIP**1.50 **FLY OF FLIP**2.10 **FLY OF FLIP**2.30 **FLY OF FLIP**2.50 **FLY OF FLIP**

Get a CLIMAX Earth



We do not believe you can get a much better earth to live on than this old rolling globe of ours, but we do know you can get a much better wire-less earth for your receiving set by abolishing the inefficient water-pipe or gas-pipe earth and substituting a **Climax Radio Earth**.

The **Climax low-loss Earth** is the best form of direct earth. It is ready for immediate use. It is quickly and easily installed. It takes up little space and is not obtrusive. It is far better than the old-fashioned water-pipe earth with its ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water-pipe.

The anchored point of the **Climax Radio Earth** allows it to be easily driven into place. It penetrates deeply into the ground, ensuring an excellent earth connection always. Drilled and perforated, it carries water easily to the surrounding earth. If you are troubled with

**Weak signals,
Intermittent signals,
Electric main disturbances,
Local set interference,
Muddy reception,**

the probable cause of trouble is an inefficient earth. Get a better earth

to-day. Get a **Climax Earth**.
Price 5/-.

INSIST ON THE NAME -CLIMAX

The enormous success of the **Climax Radio Earth** has given rise to a flood of imitations of doubtful efficiency.

The **CLIMAX RADIO EARTH** is the 100% earth, and the name **CLIMAX** will be found on the cap of every genuine article.



Any radio dealer can supply. If difficulties are put in your way, or substitutes offered you, please send your 5/- direct to us, and we will send you the genuine **CLIMAX Radio Earth** by return.

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CLIMAX PATENTS, Ltd.
182, Church Street, London, W.8.
Telephone 21 Park 2023.



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The chief objection I always have to exhibitions is the difficulty of finding in them what you want.

The vast profusion of wireless apparatus shown merely serves to bewilder you instead of assisting you. And that's why I feel that the success of a Fellows exhibition would be assured.

I would show a good range of apparatus:

One, two, three and five-valve sets; separate Amplifiers for the first three; two crystal receivers, two Loud Speakers; Headphones, valves and components.

All of them clearly labelled and priced so that you could come straight in and make your choice with the minimum of trouble.

In fact it would be positively the millennium of exhibitions.

Still, as it hasn't yet arrived, you will find my illustrated Folders and Leaflets a very good substitute.

Send for them. You can read them quietly in your own home and make your decision at leisure.

In our wide range of Quality Apparatus at Low Cost there is something for everybody.

Alfred Fellows

A highly-finished three-valve set. One valve amplifies on both the H.F. and L.F. Sides, giving the effect of a four-valve circuit. Mounted in a handsome cabinet, it is as ornamental as it is highly finished and inexpensive.



A LIST OF THE PRICES OF THE ABOVE SETS MAY BE OBTAINED BY REQUESTING A COPY OF THE FOLDER



The Telephone Grand,
£20 complete.
Marconi Tax 37/6 extra.
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Senior Loud Speaking Equipment.

Price complete £24-17-6

A question often asked by purchasers of the Western Electric Loud Speaking Equipments "Why is your equipment so distinctly superior in tonal quality without sacrifice of volume?"

The reason is a perfectly balanced equipment—an Amplifier that exactly suits the Loud Speaker, and a Loud Speaker that is unrivalled for tonal quality.

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Branches:

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Glasgow, Cardiff, Southampton, Liverpool, Dublin.

Sheffield Programme.

87L 301M

Week Beginning Sunday, January 25th

SUNDAY, January 25th.

8.15-8.30. 1st. Gramophone S.B. from London

MONDAY, January 26th, and SATURDAY, January 31st.

11.30-12.30. Gramophone Records (Monday)

8.15-8.30. 1st. Gramophone S.B. from London

8.30-9.30. WOMEN'S CORNER

9.30-10.30. CHILDREN'S CORNER

10 onwards.—Programme S.B. from London

Station Director's Talk (Saturday.)

TUESDAY, January 27th, to THURSDAY, January 29th.

11.30-12.30. Gramophone Records.

1.30-4.30.—Albert Hall (Tuesday and Thursdays)

Local News.

Local Concert (Wednesday.)

8.15-8.30. WOMEN'S CORNER

9.30-10.30. CHILDREN'S CORNER

10 onwards.—Programme S.B. from London.

FRIDAY, January 30th.

11.30-12.30. Gramophone Records.

1.30-4.30. Local News.

8.15-8.30. WOMEN'S CORNER

9.30-10.30. CHILDREN'S CORNER

10.40. Clifford K. Wright "What We Owe"

7.0.—WEATHER FORECAST and NEWS

S.B. from London

G. A. ATKINSON S.B. from London

Local News.

Popular Concert.

THE STATION TRIO

Under the Direction of COLLIN SMITH

HERBERT TRALE (Tenor)

RISPAH GOODACRE, (Contralto)

S. FOWLER WRIGHT (Lecturer)

CESSIE JENKINS (Recorder)

"STAINLESS STEPHEN"

7.40. Trio.

Andante and Scherzo from Trio in D Major

Max Bruch

7.45. Trio.

The Wanderer "Schubert

Day Break "Herrle Smith

Waltz in the Air To-day "Eden (4

7.55. Trio.

Barcarolle "Tchaikovsky

Nocturne in E Flat "Chopin

Polonaise from "Mignon" "Thomas

8.5. Cello Jenkins

"Orange Blossom" "Sax Hehmer (12

"The Soliloquy of an Old Piano"

Leslie Harris (13)

8.1. Violin Solos.

Andante "Schubert

Allegretto "Schubert

8.8. S. Fowler Wright

Lecture on Living Poet

8.15. Herbert Trale.

"Awake" "Coleridge-Taylor (11)

9. "Stainless Stephen"

9.15. Trio.

1st Movement and Scherzo from Trio in D Major

Max Bruch

9.40. WEATHER FORECAST and NEWS

S.B. from London

Prof. CROWTHER S.B. from London

Local News.

10. Trio.

Andante "Schubert

Brandenburg Concerto, No. 3 in G (1st

Movement) "Bach

10.10. Rispa Goodacre

"Sink, Red Sun" "Del Riego

I Know a Lovely Garden

Guy d'Hardouin

10.15. Conlang Horns "Willeby

Trio.

Pathetic Symphony (2nd Movement)

Beethoven

Handel in the Strand "Percy Grainger

10.20. Close down.

MAKE YOUR OWN CHOICE



HERE are the world's best Radio Valves.

Each of these strong and well-designed boxes contains a Mullard Master Valve.

You will find in the Mullard comprehensive range the valves that will produce the finest wireless reception from your set. Each type is the best that modern research can produce in that design, and the distinctive features for special work give a superiority in operation far above all other valves.

BRIGHT FILAMENT VALVES

4-pin bases

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Mullard L.F. Green Ring Valves for L.F. AMPLIFICATION

Recomm. 1000 ohm and 100 ohm resistors

12/6 each

DULL FILAMENT VALVES.

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Type D3 for accumulators - 21/- each

Type D6 for dry cells - 25/- each

Mullard L.F. Double Green Ring Valves for L.F. AMPLIFICATION

Type D3 for accumulators - 21/- each

Type D6 for dry cells - 25/- each

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LOUD SPEAKER VALVES.

Mullard D.F.A.O. for 4-volt batteries - 30/- each

Mullard D.F.A.L. for 6-volt batteries - 35/- each

Leaflet V.A. 4 gives full information.

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Obtainable from all Electricians, Wireless Dealers, Ironmongers, etc. etc.

Advertisement—The Mullard Radio Valve Co., Ltd. (R.T.),
Nightingale Works, Nightingale Lane, Betham, S.W. 12.

This means your discovery of a perfect Crystal



When you see the attractive "Hand-and-Crystal" on the cover (as shown below) your search for a "sensitiveness" ends.

Eye-straining, temper-ruffling "prodding" in the vain search for a "better spot" "breaking in" an interesting broadcast, then because the crystal has "gone dead" all and sundry if you accept the invitation of the "Hand-and-Crystal" and let Sylverex Crystal to your Detector.

Sylverex Crystal gives silver-coupled perfect rectification and is exceptionally efficient in long distance reception. It is sensitive all over and right through, and causes a definite "boom" in the ear, each Sylverex being exhaustively tested on actual Broadcast transmission before despatch.

Sylverex

RADIO CRYSTAL

Sold by the Best Radio Dealers. Produced by SYLVEREX, Ltd., 25, Victoria Street, S.W.1.

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2/-



If you cannot obtain Sylverex from your Radio Dealer, send P.O. 2/- direct with your Dealer's name and address, and we send the Crystal by return, post free. Remember whether you buy Sylverex from your Dealer, or direct, you get a "OUR" crystal. If you are not satisfied, we will return your money.

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FEATHER WEIGHT



"Featherweight phones you never feel!"

YOU can sit through the longest programme without the slightest discomfort if you are using the Supratone Featherweight Headphones.

Their reception is exceptionally good. Faint signals are boosted up and the loudest are received without distortion.

No need to pay fancy prices

The Supratone Featherweight Phones cost only

£1 : 0 : 0
per pair.

*Thoroughly
Guaranteed*

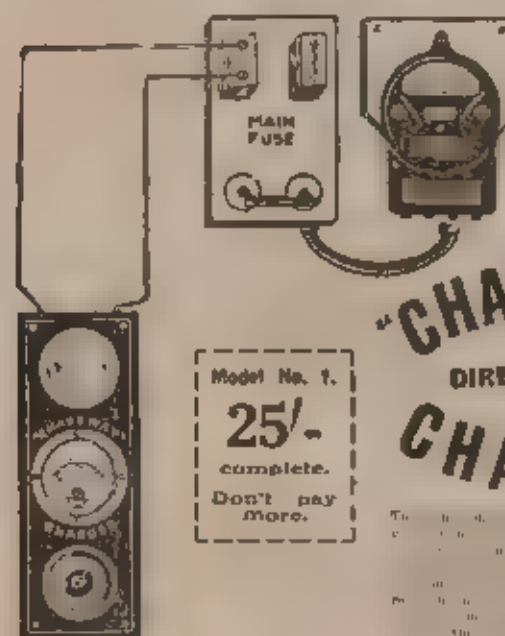
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Worcester

Re-charge Your Own ACCUMULATORS FREE! in Your Own Home



Large warehouse of radio apparatus through-out the country and many other countries have removed that name of their establishment the Battery re-charging facility by the simple process of installing the

"CHASEWAY"
DIRECT CURRENT
CHARGER

Model No. 1.
25/-
complete.
Don't pay more.

It will re-charge from any DIRECT CURRENT in a variation from 100 volts to 250 volts.
It meets the requirements of supply and insurance.
Above all, it removes for ever the bugbear of that last "down" and the carrying of heavy batteries to and fro.

HOW IT RE-CHARGES FREE

by inserting in a hole in the back of the unit of all current is sent to the accumulator.

It is a simple and perfectly safe method.

It will re-charge from any DIRECT CURRENT in a variation from 100 volts to 250 volts.

It meets the requirements of supply and insurance.

Above all, it removes for ever the bugbear of that last "down" and the carrying of heavy batteries to and fro.

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from date of purchase (fair wear and tear and misuse excepted)

Revo Headphones 21/-

Revo Loud Speakers

JUNIOR 45/- SENIOR 80/-

Hundreds of unqualified testimonials. EXPERTS SAY They are the best Headphones and Loud Speakers made.

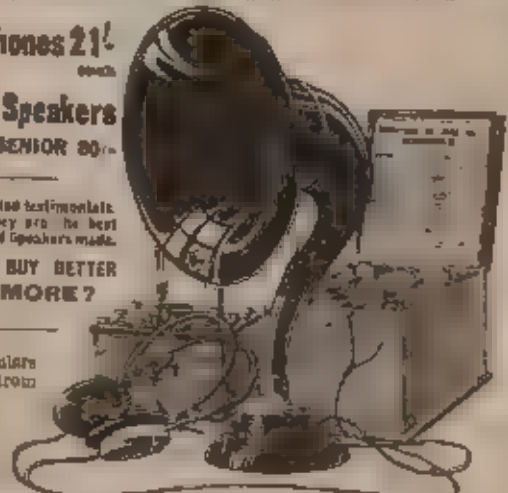
MONEY CANNOT BUY BETTER WHY PAY MORE?

Ask for particulars at Crystal Sets from 1/- each.

Valve-Crystal sets, Two Valve sets, Amplifiers, etc., etc.

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IF UNOBTAINABLE LOCALLY PLEASE APPLY DIRECT TO -
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LONDON DEPOT: 28, SHOE LANE, E.C.4.



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184, Fleet Street, LONDON, E.C.4. Phone—Central 1539
TRADE ENQUIRIES INVITED.

Swansea Programme.

5SX 485 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

1.0-1.15.—Programme S.B. from London

MONDAY, January 26th, and
WEDNESDAY, January 28th.

3.0-4.0.—The Castle Cinema Orchestra, relayed
from the Castle Cinema, Swansea
(Director Jack Arnold)

5.0-5.15.—WOMEN'S TOPICS

5.15-6.0.—CHILDREN'S CORNER

7.0 onwards.—Programme S.B. from Cardiff

TUESDAY, January 27th

3.0-4.0.—Gramophone Records

5.15-6.0.—CHILDREN'S CORNER

7.0-11.0.—Programme S.B. from London

THURSDAY, January 28th.

3.0-4.0.—The Castle Cinema Orchestra

5.15-6.0.—CHILDREN'S CORNER

7.0-11.0.—Programme S.B. from London

FRIDAY, January 30th.

3.0-4.0.—Gramophone Records

5.0-5.15.—WOMEN'S TOPICS

5.15-6.0.—CHILDREN'S CORNER

7.0-11.0.—Programme S.B. from London and NEWS

S.B. from London

Local News

DR. VAUGHAN THOMAS QUARTET

MORGAN LLOYD (Violon)

RUSSELL EAST (Violon)

EDGAR WILLIAMS (Violoncello)

D. LLOYD EVANS (Tenor)

DR. VAUGHAN THOMAS

(Lecturer, Pianist, and Accompanist)

7.30.—Lecture

"Songs, Good, Bad, and Indifferent,

Illustrations, by Dr. Vaughan

Thomas"

Quartet in G Major, Op. 40, No. 1

8.45.—D. Lloyd Evans.

The "Fugal"

Violoncello, by D. Lloyd Evans

"The Music"

Violoncello, by D. Lloyd Evans

Violoncello, by D. Lloyd Evans

9.30.—WEATHER FORECAST and NEWS.

S.B. from London

Prof. CROWLEY

Local News.

10.0.—Quartet.

Piano Quartet in D Major, Op. 23, Duet

Violoncello, by D. Lloyd Evans

Violoncello, by D. Lloyd Evans

SATURDAY, January 31st.

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powerful serial story. The greatest dramatic
experience of recent years has been secured for
exclusive serial publication

IN "TIT-BITS."

The story deals with a shadow over a woman's
life and love and its theme is one that will touch
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is a story as vivid and as true to life as any
novel. The first long chapters of this
novel

by Mark Allerton,

appear to

this week's "Tit-Bits," now on sale. (2d.)



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BECAUSE some ladies object, for personal
reasons, to wearing the more usual
types of telephones we have introduced a
special pattern which can be held in the
hand. The actual 'phones used in their
construction are the well-known F type, an
instrument which has achieved a great
reputation for its excellence and
economy. This new Handphone is particu-
larly comfortable to use and the small
size of its handle, its self adjusting earcaps
its resilient and comfortable to use
is extremely popular

The new F-Type
Handphone,

33/-

Prices of
Headphones.

F type

120 ohms - per pair 22 6
4,000 ohms - per pair 25 -

A type

120 ohms - per pair 55
2,000 & 4,000 ohms - per pair 62
8,000 ohms - per pair 66

D type

120 ohms - per pair 48 -
2,000 & 4,000 ohms - per pair 52 -

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In addition to the F type Handphone, two other
types are available - the A type, world famous for
its excellence and economy. This new Handphone is particu-
larly comfortable to use and the small
size of its handle, its self adjusting earcaps
its resilient and comfortable to use
is extremely popular

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... and ...

The Wireless Magazine

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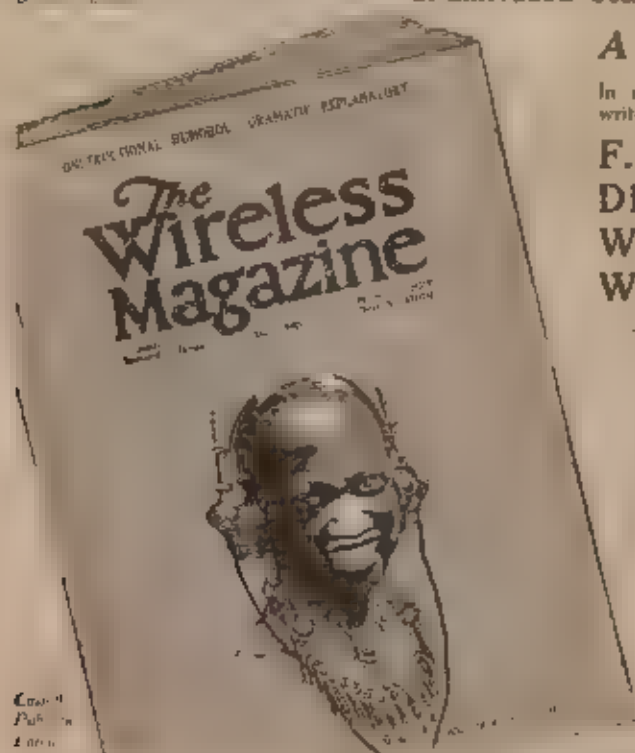
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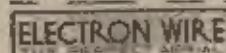
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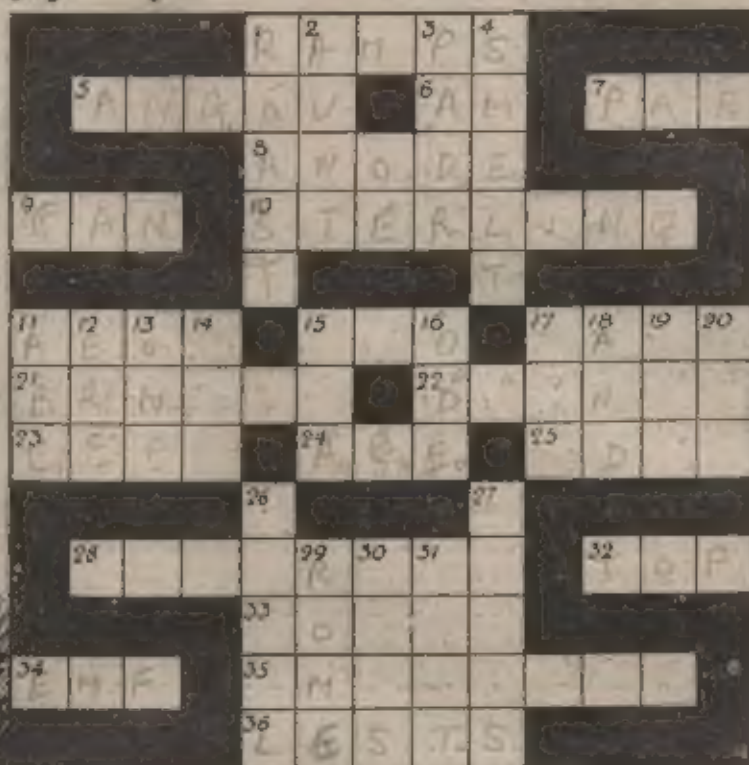
CLUES

DOWN

1. To rock.
2. A solution.
3. A person's estate.
4. To reduce in size.
11. The Wanderer's guide.
12. Below.
13. A unit.
14. O.
15. A Turkish dish.
16. A version.
17. Consumption.
18. Also.
19. Part of body.
20. Furry.
26. Province of South Africa.
27. Boy's name.
28. Capital of Italy.
30. Miscellaneous spruce.
31. Mineral.

ACROSS

1. Slips for entering go ds.
5. Province of France.
6. The 1st breakfast.
7. A monetary exchange.
8. Endorsement of a will.
9. Americanism for "no chance."
10. The first in radio.
11. Average.
12. Part.
13. Light.
21. By King of air mail.
22. A big thing product.
23. To skin.
24. Smelly.
25. An unpaid bill.
26. To mispronounce.
27. Above all.
28. Persian coin.
29. Restaurant or house.
30. Another big thing product.
31. Endless.



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